

DOCTOR WHO

DARK PROGENY



STEVE EMMERSON

AUDIO
ADVENTURES

WHERE ARE THE DALEKS?

CAN YOU
EXPLAIN THIS
TO ME?

WHAT IS THIS?
A TOY...? A TOY
DALEK.

ILLUSTRATION: MARTIN CERAGHTY

Released MARCH 2007
on double CD, priced £14.99
(£15.50 overseas) inc. p&p

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Starring **PETER DAVISON** in

RENAISSANCE OF THE DALEKS

An original audio play, from a story by **CHRISTOPHER H BIDMEAD**

Featuring **SARAH SUTTON** and **WILLIAM HOPE**

A random landing in London and a trip to the Savoy Hotel yield unexpected results for the Doctor. Tea, scores, an American general who knows far too much, and the threat of a Dalek invasion of Earth.

Meanwhile, the Doctor's companion Nyssa is in Rhodes during the time of the Crusades, where her position proves to be distinctly precarious.

It seems the Doctor's deadliest foes have woven a tangled web indeed. And in order to defeat them, he must cross the forbidden barriers of time and walk into the very centre of their latest, most outlandish scheme of conquest...



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► **p12**

Phil Collinson and Julie Gardner are gruffed by their own colleagues...



► **p22**

Smith and Jones aim at 24 March! Find out more with our preview



► **p66**

Russell T Davies counts down to the new series in Production Notes

Award-winning actor joins the Doctor Who cast for Episode 11...

SIR DEREK CAST!



The Doctor Who production team is pleased to confirm that one of Britain's foremost actors, Sir Derek Jacobi, has been cast in Episode 11, Russell T Davies' *Utopia*. Jacobi will play the part of the Professor. Sir Derek, who joined the Royal Shakespeare Company in 1963, has amassed a huge number of diverse acting roles over the past five decades – on both stage and screen – including the lead role in the BBC's acclaimed production of *Macbeth* in 1980, but perhaps most famously of all was that of the sterning Emperor Claudius in the BBC's jaw-dropping 1976 production *I, Claudius*. More recently Jacobi played Brother Cadfael in ITV's 1990s adaptation of Ellis Peters' *Cadfael* novels.

Although this will be the first time the actor has appeared in Doctor Who, Jacobi has already had a couple of previous brushes with the series – as the voice of the Master in BBC's 2003 webcast *Scream of the Shells*, and as the tortured writer Martin Bamford in Big Finish's 2003 *Doctor Who Unbound* audio play, *Deadline*.

Doctor Who's producer Phil Collinson tells *DWM*: "We're so excited by this, it's just one of those magic pieces of casting! The moment we read the script, every single one of us said, 'Derek Jacobi!' You then hope and pray that he'll be free, and more importantly, willing to do it. So it was a very happy day in the office when he immediately said yes. Sir Derek has

just finished his last day's filming, on Friday 9 February, and the rushes are spectacular – honestly, I can promise you a treat!"

As this issue of *DWM* went to press, filming was continuing on the series' final episodes. Phil Collinson tells us, "Black Sinner, Episodes 7 and 11, is nearing the end of filming in mid-February, with filming on *Black Sinner* with Colin Tregear has already begun, with some double-banking on certain scenes not involving the main cast. The readthrough for Episodes 12 and 13 took place on Thursday 8 February. And filming is a while is due to wrap in mid-March – just in time for us all to go home and watch Smith and Jones on BBC One!"

Phil also confirmed several new cast members for the first two episodes of the series. These include **Nichola McAuliffe** (*Surgical Spirit*, *Roadkill* & *Highland* [discussed], pictured below) and **Elke Haddinger** (*Road Girls*, *Life Regret*), as well as **Alexandra Mores**, **Elize du Toit**, **Nicholas Gecks**, **Colin Strutton**, **Natasha Alexander**, **Toni Goffing**, **Olivia Hill** and **Daniel Ming**.

Phil tells us, "This block promises to be epic in scale, and the casting reflects that, with wonderful names such as Nichola and Elke, and comparatively new talent such as Alexandra and Elize. And this cast list isn't complete yet! There's a good couple of names yet to come..."

More on the final episodes next issue...



3.6: THE LAZARUS EXPERIMENT

Written by: JEFFREY GREENWOOD

Directed by: EDWARD CLIMAK

Featured Guest: PAUL GERTY

Lead Role: THOMAS BARTLEY



3.7: 42

Written by: CHRIS CHAMBERLAIN

Directed by: GABRIEL HAFFNER

Featured: JACQUELINE COLEMAN

Guest: NICKY KATT

Guest: JEFFREY GREENWOOD

Guest: NICHOLA GECKS

Guest: VIKKI KIRKHAM

Guest: GARY POWELL

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EPISODE TITLES REVEALED!

PAUL CORNELL ADAPTS HIS AWARD-WINNING NEW ADVENTURE...

The Doctor Who production office has confirmed three more episode titles for the new series to *DWM*. Episode 10, written by Steven Moffat, is called *Blank*, while Episode 12, the penultimate episode of the series, is the mysterious *The Sound of Drums*. Meanwhile, Episode 8, the first half of Paul Cornell's two-part story, is called *Human Nature*.

Russell T Davies adds, "As long-term Doctor Who fans might know, *Human Nature* is the title of a brilliant Virgin *New Adventures* Doctor Who novel, by Paul Cornell, first published way back in 1995. I loved that entire range of books – even wrote one myself! – but I always considered *Human Nature* to be the best of the best. And when Doctor Who was first brought back in 2005, adapting that novel for the screen, with Paul still right at the heart of it, was on my list of things-to-do. Of course, it was ultimately Paul's choice whether to adapt it or not – so I was delighted when I phoned him up to pitch the idea, and he practically finished my sentence for me. It was like he'd been waiting for the call



Obviously, this might lead some of you into thinking that you know the story, but my primary intent has been to bring a new story to BBC One, not a slavish adaptation, so we can promise you lots of surprises and differences, with completely new monsters, along with stunning performance from the cast. *Blank*, it's scary! And for most viewers, it's a brand new story. We've finished editing the first episode, with work on the second underway and, I think, I'm rightly proud of it."

This leaves only three titles for the new series still to be revealed – Episodes 3, 5 and 12. Russell T Davies explains, "Some episode titles are still being decided, and some are still being kept secret. But I can promise you in the launch week edition of the Radio Times – I'm sorry *DWM*, but Gill Hadden, the Radio Times Editor, is a powerful mistress and cannot be disobeyed. And since she gives us so many brilliant covers, I'm a helpless lackey."



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NEWS BITES

TORCHWOOD WRITERS

Seven of the Doctor Who spin-off series Torchwood are in the early stages of pre-production, with transmission planned for January 2008 on BBC Two.

The Torchwood production office has confirmed to *DWM* that PI Huwemon (who wrote Series One's *Swan Song*) will be returning to script another episode, with three more episodes from lead writer Chris Chibnall (writer of *Out of Time* and *Captain Jack Harkness*), one from Helen Raynor (*Ghost Machine*), one from Russell T Davies (lead producer and writer of the first episode *Breathless*), and with plenty more scripts in the early stages of being commissioned and developed. It has also been confirmed all five members of the lead cast will be returning.

SARAH JANE UPDATE



Meanwhile, the other *Doctor Who* spin-off series, *The Sarah Jane Adventures*, starring Elisabeth Shue as the Doctor's old friend, is also getting up for the start of *Series One*. The series consists of five stories, each made up of two half-hour episodes, with Gareth Roberts writing two of the five adventures, one from Russell T Davies (one from Phil Ford, and another from a new name – Phil Godwin).

CLONE ME BABY?



British tabloid newspaper the *Daily Mirror* recently reported that American pop star Britney Spears had been approached

by the *Doctor Who* production team, to play a clone cast who would alter the new series, called it *The Next Doctor* T. Davies, however, issued the death to *DWM*.

"I don't when comment on tabloid rumours, so I did. I wouldn't have caught him in the day to make *Doctor Who* that franchise. I've been there before my slumber, to say bluntly absolutely 100% not true! Although, now it's been suggested, from, it's not a bad idea – no, joke, honestly, joke."

ADVENTURES 24 & 25

Issue 24 of *Doctor Who Adventures*, the magazine for younger fans, should have hit the shelves on 25 February. It did, and also news about the new animation, *The Infinite Quest*, plenty of *Sylvia* facts, the

Animated *Doctor Who* adventure commissioned for CBBC's *Totally Doctor Who*...

CARTOON CAPERS!

The new series of CBBC's *Totally Doctor Who* will include a brand new animated adventure for the Tenth Doctor and Martha. The *Infinite Quest* is a 13-part serial that will run in three-minute episodes within each episode of *Totally Series Two*. David Tennant and Freema Agyeman have recorded the voices for their cartoon selves, and the animation itself has been created by Firststep, while the story has been written by former *DWM* editor Alan Barnes, and directed by another ex-*DWM* boss, Gory Russell.

"I was honoured to be offered such an amazing opportunity to help introduce a new generation to the joys of the offhanging comic," Alan tells. *DWM* "...and I hope we won't disappoint! This has been the highlight of my writing career, and I've been humbled by the faith that Russell T Davies, Julie Gardner, James Goss, the Firststep boys and the long-suffering Gory Russell have shown in me. What else can I say? Except only that my script contains the words 'Waterbury', 'fab off' and 'v-v-v-v-v-v-v-v-v-v'." On it did last time I looked!

Russell T Davies has revealed that the story will see "the Doctor and Martha follow a trail of clues across time and wonderful alien worlds, to find the location of the legendary lost spaceship, the *Infinite*". Anthony Head, who played Mr Finch in last year's *School Reunion*, guest stars as Balthazar, Scourge of the Galaxy.



TOTALLY DOCTOR WHO

Totally Doctor Who producer Ross Attila tells *DWM*, "We've tried very hard to update the new run of *Totally* based on what we learnt last year. We're a new set, a new presentation, Kirsten O'Brien [produced right with co-producer Barney Harwood], not to mention even more fabulous guests, costume and behind-the-scenes features and *The Infinite Quest*! There's everything you could ever hope to know about *Doctor Who* from a kid's point-of-view, all crammed into half an hour on a Friday! Who could ask for more?"



Totally Doctor Who returns to BBC One on Friday 30 March at 5pm, and a full preview of *The Infinite Quest* can be found on page 46.



2 we follow the main unit on their long nights at the Globe Theatre. For Episode 3 we go backstage for New New York, and we actually got to go to the real New York for Episode 4, with writer Helen Raynor

who tells us through her impressions for these scripts. In Episode 3 we follow producer Phil Collinson, director James Strong and VFX supervisor Dave Houghton as they get their plate shots of the New York skyline to use to recreate 1930s New York back in Cardiff.

With *Living on Series Three* of *Doctor Who* drawing to a close, will you all be stuck in editing suites for the next three months?

ZR If only it were that simple! No, we have to start the early stages of our edit pretty much as soon as we stop filming or they'd never make it on the air. So currently, we're halfway through editing Episodes 1 through

8, as well as filming backstage for the last few *Doctor Who* episodes and shooting interviews and extra pickups for some of our earlier shows. So it's all gal! GS We've got three series on the go at the moment and we'll go up to possibly as many as eight once we get really busy. Well, actually the big change this year is that it's looking extremely likely that we will be doing 45 minute full-length versions of *Doctor Who* Confidential this series – along with the 30-minute versions and the 10-minute outtakes. We're still looking into the logistics, but we're fairly optimistic it can be done.

What are you most looking forward to seeing on screen, both from *Doctor Who* itself, and from *Confidential*?

ZR Without a doubt, the *Confidential* highlights will be Episodes 4 and 5 which document our trip to New York City. For *Doctor Who* itself, I can't wait to finally see Martha in action. Because we've done so much filming with her, it feels like she's just part of the furniture already – but obviously viewers will be seeing her for the very first time so I'm sure that will be very exciting.

GS I'm actually very excited about some of our later episodes, which we're still in the process of developing. I agree with Zoe – it's going to be great following Martha Jones' story through the series.



EXTRA BOOKS FOR 2007!

The third volume in BBC Books' series of *Monster books* – *Creatures and Demons* – is published in May while Autumn 2007 will see the publication of a comprehensive highly illustrated encyclopedia of *Doctor Who*, as well as the three previously-mentioned novels: *Winnipeg* by Mark Michalowski, *Fallen Autumns* by Mark Morris, and *Paul Magn's* *Sleak Building* (previously announced in **DWM** 379 as *The Wicker Beast*).



The year's Blackpool Illuminations are set to have a truly White Christmas with David Frost confirmed as the celebrity guest performing the switching-in ceremony on 3 August. One of the great attractions of Blackpool's Golden Mile—the illuminations—has its roots in electricity, lamps and LED technology and can be seen until 4 November.

The **Doctor Wipes Up Clow** exhibit opens in Manchester on 31 May and runs until 5 November at the Museum of Science and Industry, Manchester. The West Country is to have its own **Up Clow** exhibit at Land's End. It opens over the Easter weekend and features a pop-up from the series. The **Up Clow** exhibition in Cardiff remains open at the Ford Cymru Centre. Tickets to **Sam & Dave**

More information can be found at www.dorlandsonline.com

DWM's next Special Edition will be its *Star Trek: The Motion Picture* 20th Anniversary Special, available from 12 April, priced £3.99. Then in July we'll have *The Doctor Who Monthly* 2000, in the same format as last year's highly-acclaimed release, featuring articles from the TV series. The 60-page dust-jacketed hardback will be priced at £7.99. On 2 August *New Doctor Who Companion Series: Nyssa* is published, with more than 100 pages of behind-the-scenes revelations, compiled by Andrew Pixley, and on 22 November it'll be the final *New Doctor Who* release, covering 1984-85 and the 1986 TV Movie. In addition our two Graphic Novels - *The Road and Vengeance* - will be released in May and October respectively.

NEW DOCTOR WHO CHILDREN'S BOOKS FROM PENGUIN.


1900s. These will be followed on 2 August by *The Official Doctor Who Annual 2008*, priced £5.95, and four new Doctor Who Files covering Martha, The Cult of Skaro, Captain Jack and the TARDIS, priced £5.99 each. There are also two stationery items – a 2008 desk calendar and a family activity planner (title still to be confirmed) – that will publish at the end of August, and then on 4 October two launch weekbooks are due for release.



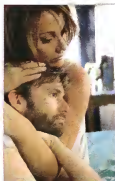
Although their exact contact is still being decided, they will retail at £9.99 and £17.99, and be joined by a third Doctor Who Quiz Book at £8.99. More details when we get them.

NEW STORIES FOR AUDIO!

Producer Michael Soissons explains more. "In essence, we have been given the go-ahead to commission and produce a range of original stories, initially available on CD and by digital download, which will be exclusive to BBC Audio," says Michael, seen right with Sarah Jane actress Elisabeth Sladen. "We're aiming to produce Doctor Who, Torchwood and the Sarah Jane Adventures stories, and they'll hopefully be read by members of the TV casts. It's too early to give any further details, but suffice to say we're mighty delighted, and hugely excited, that this is a genuine landmark moment in the history of our beloved audio medium."



"Our three Tinseltown audiobooks have now been rerecorded," continues Michael, "but in a change from last issue's bulletin, Burn German! Jeff is in fact reading *Slow Dancy*, rather than John Banerwoman. This means that we now have three CDs read by three different members of the Tinseltown team – and variety is the spice of life!"



■ S-O-C-I-E-T-Y

Julie Walters increased his standing in *New* Woman magazine's latest Secret Male Poll, up from 20 to 13, while a RAFTA screening of his forthcoming BBC One drama *Alone* also featuring Sarah Lancashire (above) was held on Victoria's Day. John Bannerman co-hosted the BAFTA Film Awards for 11 February – he also stood in for Elaine Paige presenting her Radio 2 Sunday programme for two weeks.

■ VISIBLY ECCLESTON

Christopher Eccleston, interviewed by *Horizon*, not about playing Claude in *Horos* (right), named after Claude Rains, star of 1935's *The Invisible Man*, revealed he apparently for 'multiple episodes', but the initial approach had been about two characters, 'the first role was a villain. I think that it's somewhat of a cliché for European actors to play villains in American culture, and I didn't want to be part of that.' Former Master Sir Robert has joined him in *Horos* as Thompson. Last autumn

Eccleston filmed post-Humane Katrina movie *New Orleans: Mae Amour* (for release in 2008) starring as socialist surgeon Doctor Henry Jekyll. He is in Bucharest shooting fantasy film *The Dark is Rising* based on Susan Cooper's books series.

■ SALLY III FOR BILLIE

The Tiger in the Wall, the third instalment of The Sally Lockhart Mysteries starring Billie Piper, has been commissioned by BBC One for 2008 broadcast, probably to be filmed post-May after *Twins* (see below). Second story *The Shadow in the North* is awaiting a broadcast slot. Billie, who was due to appear on BBC Two's *Top Gear*'s 'Star in a Reasonably Priced Car' section driving a Chevrolet Lacetti on 11 February, features on the *Caveat Relief* Red Nose Day fundraising DVD (Channel 5), the voice of Tom Bates and Paul Ray will feature during Red Nose Day (week 16 March). Further to last issue, Billie's *How to be a Boy* did enter the national Top 40. Rating number 12.

■ MARY AND TWO MATTS

BBC Four's *Edmond* season features The World Jumps in the World, in which Mark Gatiss to be the epic endurance story of three men's search for a penguin egg. Rating number 12.



is producer of *It's Her Law*?, an ITV1 four-part Max Beesley drama series about a DJ woman find irresistible. (3) an *Meat* second run, concluding on 3 April, includes three Matthew Graham scripts (Episodes 1, 3 and 5) and Episode 2 by Chris Cheek. The opener featured *Meat* actress as Tony Grant and Frankie Beckwith as Eve Olwin.



■ DAVIDSON GETS STRESSED

Peter Davidson stars in BBC Two's *Feet, Sins and Anger* (above) as Martin Chadwick (longtime daughter Georgia and Freddie (all Rael). He describes the show as, 'The fear, stress and anger of reaching a certain age and losing your job... your daughters stopping you of any cash you have, your career going up the spout, your job doing anything – but it's a very jolly show.' Paul McGann plays Noah in forthcoming BBC One *Diablo* *Harold* drama *The Dark Kiss*.

■ SYLVESTER'S POOLS DAY

Back with the Royal Shakespeare Company for the first time since 2001, Sylvester McCoy plays the Fool in *King Lear* at the Courtyard Theatre, Stratford-upon-Avon in repertory from 24 March to 21 June (Box office 01793 609 1110).

■ QUICKIES

Brian Kerr is a director on BBC Two's *Perry Animals*. Chris Clough is producer of *Ed's Slams*. Geoffrey Sax featured on *Comedy Connections: The New Statesman*.

■ OBITUARY

Belatedly we report the deaths last year of two *Horizons* actors: John Alderton, who played Wyatt Earp in *The Gunfight*, died on 4 August aged 90 and Bill Moly, who was Freya in *The Doctor's Master Plan*: *Comer* died on 4 September aged 73.

IN THE SHOPS

Highlights of the week's new TV, DVD, CD, books and magazines

■ MARCH

DOCTOR WHO
Made of Steel by
Tessie Dore (Dark
Doctor and Master)
BBC Video £1.99
WINTER 2007 14
Mag Doctor Who
Adventures RSC DVD
Magazines £1.99

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Part 3 by Chris Graham,
Neil Clarke and Chris Chantrell
Zyberdite £2.99

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■ APRIL

DOCTOR WHO
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Zyberdite £2.99

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BILLIE PIPER is currently starring on stage in the play *Twins*, and we are offering readers the chance to win one of FIVE pairs of tickets (worth £90 per pair) to see the production at the Gielgud Theatre on Charing Cross Road, London.

In Christopher Hampton's sharply observed, darkly funny drama of interchanging relationships, Billie plays Ann, who replaces her egotistical boyfriend Dave with the more 'conventional' Patrick, only to find that she can't make up her mind as to what (or who) she really wants...

Billie, who is making her West End stage debut, stars alongside Kris Marshall (from *My Family*) and Laurence Fox (from *Lower*). Performances are every Monday to Saturday at 8pm, as well as Thursdays at 3pm and Saturdays at 3pm.

For your chance to win, tell us the answer to the following question, and post it to the address on page 10 marked "TREAT ME!" with your name, address and phone number.

WIN A BILLIE TREAT!

Before she became an award-winning actress of screen and stage, Billie Piper was famous for a different reason. But what was she...?
a) a pop singer b) a film star c) an astronaut

The closing date for the competition is Thursday 15 March 2007, and you must be 13 or older to enter. Good luck!

TREATS
CHRISTOPHER HAMPTON

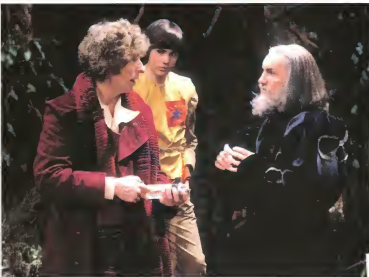
Tickets are sold for Monday to Friday performances on 11-14 May for £10. At the Gielgud Theatre, London. Subject to availability and including Bank Holidays. No cash or outside booking. Post to and from London is not included.





DWMAIL, Doctor Who Magazine,
Panini House, Coath and Horses Passage,
The Parades, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)



that I haven't been watching it for as long as them. However, to those of you out there who have been watching the programme since the start – stop buying those of us who have only just started viewing! I myself have been watching since Christopher Eccleston's Doctor, and yet I would still class myself as a Doctor Who fan, however there are a distinct minority of people out there who refuse to accept the younger generations as 'proper' Doctor Who fans because we have only seen the more recent series.

Anyway, I can't wait for the new series! It looks awesome, and the new blue suit? Loving it! David, it looks great – as does everything on you!
KATY MITCHELL [16] MANCHESTER

When my daughter Millie was three years old, and came face to face with KS (belonging to her Uncle Ahmed), she was absolutely terrified of it. She raised the roof with her screams. Now, at the age of six, she is an avid Doctor Who fan and can often be heard intoning pearls of wisdom such as 'Always take a banana to



a party, bananas are good' to her dolls. Thankfully, as the enclosed picture shows, she is also much more comfortable in the company of KS!
JULIE LUMLEY-PISTOL E-MAIL

Another – perhaps unlikely – Doctor Who fan has been spotted recently...

LOOKS KYLIE FAMILIAR...
On Saturday 13 January, while watching Kylie Minogue's Shogun! Homecoming concert on Channel 4, towards the end of the concert when the stage went dark there was a Cyberman-style voice. My suspicions were confirmed when at the end it said, 'You will be deleted.' Then her dancers came on wearing Cyberman-style helmets performing a cyber-style march/dance. Can you confirm if Kylie is a Doctor Who fan?
DAVID PRICE BARNESLEY

We went to see Kylie Minogue at Wembley Arena on 2 January, and she put on a great show, as you might have expected. However, what we did not

BEGIN AGAIN

Having just devoured the recent New Beginnings DVD box set, I feel I must congratulate 21entertain to say that it's the best £29.99 I have ever spent. These three excellent stories, masterfully restored (save the pun!) by the Restoration Team, were enough to make the set excellent value on their own merits – but the sheer wealth of documentaries and supporting features on offer elevate the whole package to another level. Well done to everyone involved!

STAN DEELEY CRAWLEY

I have just finished watching the New Beginnings DVD box set and was very impressed. Being a fan of the late Anthony Ainley, I was looking forward to listening to his contribution to the commentary on *The Keeper of Traken*. By the time I had finished I was reminded what a lovely man he was. I grew up with his interpretation of the Master long before I saw Roger Delgado's or Peter Pratt's, and I think he did a fantastic job. It was also a nice touch to dedicate the DVD to him. Thanks to the video and DVD releases I have now seen all the stories featuring the Master and think he is one of the best Doctor Who villains. I hope he is soon brought back to the screen as successfully as the Daleks and Cybermen.
DAVID NEW BLACKPOOL

"The New Beginnings DVD box set was the best £29.99 I have ever spent. Well done to all involved!"

What was the best thing about the New Beginnings DVD box set? Not the wonderful *A New Body* As Last documentary, not the superb music-only score, not the great production subtleties – but the chance to hear Matthew Waterhouse on a commentary where he isn't constantly being insulted by the other commentators! He really comes across as someone who should be given a second chance, and for more intelligent than he's previously been given credit for, as well as making the occasional self-mocking comment. Please, let's have *Kinds of* on DVD soon, and give him a chance to do another decent commentary.
JAMES HADWEN NORMWICH

I think Janet Fielding is getting a bit too rude for her commentaries. On the *Legends* commentary on the New Beginnings box set she makes an unflattering joke about the Master's Tissue Compression Eliminator, claiming it looks similar to a sex toy!

CHARLIE KERRIE E-MAIL

Presumably this was the reason for Logopolis' '12' voting, when the earlier

VHS release had been certified 'U'? Nice to see everyone entertained, anyway! Although it looks as though last issue's comments on DWMail from Michael Lewis have ruffled a few feathers...

YOUNG GUNS

Ooh, what a sweeping statement from Michael Lewis – 'up-and-coming fans have little regard for the roots of the series.' [DWMail 379] I'm 25, and after getting hopelessly hooked on the Christopher Eccleston series, I got hold of *Pymon's of Mars* on DVD for Christmas 2005 and started from there. It only seemed right to dig into the back catalogue, especially when Series Two was so achingly far away! Now I've made an effort to watch something from every Doctor and, like other long-running shows, every period has different strengths to it, and there's no Doctor I don't like.

KAREN KITCHING E-MAIL

Recently I have been subjected to quite a bit of abuse from my 'older peers' who accuse me of only liking Doctor Who because I fancy David Tennant. Now this may be true and I realise

We also heard from... **CHRIS BARR** "Back in *DWM* 182, there was a beautiful poster that came with the mag depicting a Dalek and Cyberman war, painted by Lee Sullivan. Alas, my copy has fallen to bits – any chance you could give it away again? Pleaseeeee!" Um, how can we put this? No. But we've reproduced it to the right, and if you're clever you can photocopy it and blow it up to poster size!



FOXY LOXY, MA (FAILED): "My family and I were most alarmed to hear the terrible news about the sky falling in [DWM 378]. We would like to invite Mr Ladden to discuss the matter with us at our cave. My wife is keeping a handsome fire going in anticipation of his news [and in defiance of our curious elderly neighbour, who keeps banging on the cave wall and shouting 'there will be no fire!']"



expect was for an army of Cybermen (and Cyberwomen) to join her on stage, accompanied by vocals from Doctor Who episodes! I guess this goes to show what a monster Nt the series has become! R is Kyle the latest Cyber Collector. >

LIAM & MELANIE CURRY WALES

SIX APPEAL

Reading *DWM* 376, I noticed the throwaway line in the *Living the Alien* article, "Dressing your main characters in ridiculous outfits will only cause the audience to laugh and point – look at the Sixth Doctor." Isn't it time we stopped picking on the Sixth Doctor's attire? Surely a patchwork coat is no more 'ridiculous' than a spacesuit inside a police box, or the most ruthless lifetimes in the cosmos being shaped like pepperpots? What other hero would battle monstrous evil and save entire planets while sporting a coat of many disliking colours, orange spots, and a waistcoat that looks as if Jackson Pollock wiped his paintbrushes on RP? Let's face it, there's never been anyone like this on TV before or since. The Sixth Doctor is unique, and perhaps the most extreme example of the show's long-time willingness to defy convention.

Instead of being overly critical, which mainly shows up our incoherent bias towards bland conformity, we should be proud of the Sixth Doctor.

He, like all the Doctors, stands up for individuality and freedom of expression, and he's not afraid to show it.

PAUL SHAW ALBANY

DRAWN AGAIN

I was browsing through *DWM* 378, and how could I not buy it with the Brigadier in the strip? Joyous! I guess it doesn't bode well in some ways, though, cos it means he's not going to show up in the TV series again, which seems a bit of a shame considering Nick Courtney is so up for the audio era also. Also, I'm a bit worried that The Winkler's Crown is going to end with the Brigadier dying, or sacrificing himself heroically, or cloaking to stay behind on an alien world.

I was overjoyed to see the return of Martin Geraghty's artwork, not to mention Alan Barnes' writing! I'm also pleased to hear the Sixth Doctor strips will be coming out in Graphic Novel format. (I'm kind of a strip fan, if you hadn't noticed.) But what about the Seventh Doctor strips? Will they see the light of day? And what about all the past Doctor strips, like the one with the First Doctor, Ben and Polly and the game slugs? It'd be so amazing for those to be published, but I guess that would be an 'old-end-end' thing if it happens, right?

NEIL CLARKE E-MAIL

The mag is marvelous, though the current comic strip seems to be lacking, especially in comparison to the recent Eighth Doctor compilations. Izzy is perhaps the most developed and believable companion in the series' history. Rose included. Depth like this is hard to find in comics. I'd also like to vote for more collected volumes of the past Doctor Who strips, the Sixth and Seventh Doctors especially. Keep up the fantastic work!

IRON PLATH E-MAIL

The two volumes of Sixth Doctor comic strips will take the Graphic Novel range.

through to spring 2008, and as yet we haven't made definite plans for what might follow. We'll keep you updated.

SCRATCHMANIA

Loved the *Scratchmen* article [DWM 379]. Can you put out an appeal to ask if any of your readers have access to a parallel dimension in which the film was actually financed and made? It would be lovely if any such individuals would kindly put the film on the internet in our dimension for enjoyment by all. I'm also after Season 27 with Sylvester and Sophie. Many thanks.

D MUSGRAVE SURREY

I have just finished reading issue 379 and I have to say it is a great pleasure to see Tom Baker on the cover again. More classic Doctors please! It's such a shame that Doctor Who Meets Scratchman was never made. I think that the movie should be made into a webcast or an audio play.

SIMON BARNES E-MAIL

BARBIE'S NEW FELLA



Forget all the latest about Posh and Becks; my daughter's Barbie has got rather friendly with our resident Cyberleader. I think the relationship could work so long as he doesn't try to upgrade her.

STEVE TREE (38) FAREHAM

ALL FACE THE FRONT!



I liked your photo of the cast and crew of *Image of the Fendahl* [page 50, DWM 379]. I couldn't help noticing that whilst most of the team are carefully posed and ready for the shot, something other than the camera appears to have distracted Dennis Lill. I wonder what's caught his attention?

TREVOR LAMBERT E-MAIL

We cannot imagine! And while we're on *Fendahl* matters...

WHICH HIKER?

In mentioning one of the oft-quoted mistakes from *Image of the Fendahl*, Alan Barnes wasn't entirely accurate. He said the Doctor didn't know about the Hiker's death. Not strictly true: on entering the Priory in Part Two and finding Mitchell's body, the Doctor asks how many deaths there have been like this and Colby replies "Two." So he knew someone was killed, he just didn't seem to have had an opportunity to learn any more detail.

**MICHAEL J BILLINGHURST
NORWICH**

SHOW ME THE FUNNY!

I have to congratulate Jonathan Morris on his brilliant article *Funny Moments* [DWM 377]. Not only was it an insightful analysis of the success and the humour in Doctor Who, but it was also blimmin' hilarious! Jonathan's wonderfully phrased observations and his reminiscences of Doctor Who's great comic moments had me laughing out loud several times, even up an otherwise dull day at work. My only criticism is that in his list of Doctor Who running gags, he failed to mention the Brigadier's comic orders to his soldiers, notably that all time classic from The Daemons, "Jenkins! Clap with wings there. Five rounds rapid!"

DAVE HOVER BIRMINGHAM

AN EARLY REQUEST!

I see today that the new series of *Totally Doctor Who* is to include an animated story called *The Infinite Quest*. The campaign to get the whole thing included as an extra on the Series Three box set starts here!

SIMON BROMLEY SHEFFIELD <@>

DOCTOR WHOAH! by boxter

ITV continue their plans to knock Doctor Who out of the ratings.

IT'S BASICALLY JUST LOTS OF BITS OF WOOD NAILED OVER THE DOOR TO THE STUDIO WHERE THEY FILM DOCTOR WHO!



A man with dark, slightly messy hair and a serious expression stands in the center of the frame. He is wearing a dark blue suit jacket over a white shirt and a dark tie. His hands are in his pockets. Behind him is a large grid of small, square images, each containing a different scene or character from the Doctor Who universe. The grid is composed of many small squares, some of which are slightly larger than others, creating a mosaic effect. The overall color palette is dominated by the blue of the suit and the purple/pinkish tones of the background grid.

with a little
from my

“Not only are we finishing Series Three, but we’re looking to Series Four as well as Torchwood and Sarah Jane...” JULIE

With the new series about to begin on BBC One, it's time for the annual DWM grilling for producers Julie Gardner and Phil Collinson...

WORDS & PORTRAITS BENJAMIN COOK



Little help yfriends

julie gardner & phil collinson

A January morning, at BBC Broadcasting House, in Cardiff. Yesterday, Russell T Davies delivered his knockout script for Episode 13, the explosive finale to the forthcoming new series. It's a brilliant climax, as we've come to expect from BBC Wales, except perhaps it's that little bit bigger, bolder, and more daring than ever before.

"They always feel big, though," says Julie Gardner, the executive producer, perched on the sofa in her office. In here, Doctor Who merchandise is wall to wall – on every surface, one of absolutely everything. It's scary I might as well be interviewing Julie in Toys 'R Us, where man heads, Dalek bubble bath, TARDIS playsets, Silurian dolls, Gerth merchandise, Ood-flavoured crisps. (Okay, maybe not the last two, but it's nine in the morning, and half of me is still in dreamland.) "I don't know if it feels

bigger," she continues, "cos last year was obviously massive, on that bench, saying goodbye to Rose. But it is epic. The scripts are so confident, so beautiful. Russell has done the most amazing job, and they're just very surprising. Do you think that they're bigger, Phil?"

Producer Phil Collinson – sat next to her, guzzling her coffee – nods. "There are 30 locations in our final block of episodes," he says, "which is a record for us. Russell pushes us, and pushes us, and pushes us all the time, creatively, and I think that's a good thing. He has to do that. We do get to points where we go, 'Whoa, hang on, we can't make this work,' but even when we have to scrap things out, because we have to be financially responsible, we're still left with something brilliant, because Russell's scripts are so fantastic in the first place. He inspires you to want to make this the best piece of television that you possibly can."

Julie and Phil are gearing up for what they describe as the most difficult two months of the year. "I don't even know what day it is," laughs Julie, hysterically. "Not only are we finishing Series Three, but we're looking to Series Four, and Torchwood Series Two is in early prep, with scripts assigned to be written, for a start production date in May, and Sarah Jane the series starts filming in April, so it's horrible at the moment."

"It's the worst possible time," agrees Phil, "for everyone involved. We've eight, nine episodes of Doctor Who in post-production, we're filming our penultimate block of two episodes [7 and 11], and we're prepping Episodes 12 and 13. We're juggling ten million balls in the air. It's exhausting."

To make this interview even more exciting (and not just because we needed a wacky gimmick – no, sir!), we thought it'd be nice to ask some of Julie and Phil's most respected colleagues to pose questions to the producers. Serious questions, clever questions, soul-searching questions, witty questions, daft questions – absolutely anything, anything at all. The response was mostly quite impressive.

"I'm nervous," says Julie.

"Me too," admits Phil.

"Don't let 'em off the hook," insists Russell, via text message.

★ ★ ★

THE 6 or question is for you, Julie. It was coined by Russell himself.

Julie Ha but Like we don't spend enough time with him.





Julie: Ooh, that's a good question. It is a good question. I have been watching some of the old ones again, cos of my nephews, and children of friends who've stayed with me recently. They're getting very interested in the fact that there was *Doctor Who* before Christopher Eccleston. In the first series, as they were getting used to the characters and everything, my nephews certainly weren't interested in some junky old nonsense that was made 20 years ago. But now they're fascinated by it, it's a wonderful experience to watch it again with children, and see them so delighted, and realise that actually that same magic is there, and it always was there. I have so much more respect for the previous production teams now than when I started. Actually, in a lot of ways, they had a harder time than us, because they didn't have as much money, or the massive support that we have from the BBC. Those two things together make so much of a difference, and they never had that, and still they made something brilliant.

Julie: [Laughing] It's approaching the rational debt of a small country. I'm adding interest to his ever-growing, groaning bill. He owes me money for the last two Christmases, Billie Piper leaving, Phil Collinson's birthday...
Phil: Ha ha! A fortune!

Have you considered sending him boys round?

Julie: I'm going to send a few Daleks round.

Phil: Julie's the most generous boss ever. She showers us with gifts.
Julie: Stop, stop! Move on!

Russell: I've got a question for the Phil.

"What's it like now, watching our episodes of *Doctor Who* like the old days? Do you still enjoy them?"



A. Top: The Moxx of Balhoon. Phil and Julie identify with him more than any other character. Apparently.

A. Above: World prosthetics he ditched if the budget was halved!

▼ The final scenes of *Doorsday* made Julie and Phil bid. A lot.

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much that we'd be working for free, we'd be donating our savings to keep going, we'd be emigrating our houses...

One of the biggest expenses is that we have so many single episodes, which all require massive amounts of costume, make-up, prosthetic, and CGI. Maybe we'd have to look at structuring it differently, and telling more two- or three-part stories.

Julie: Do you know what else we'd have to do? [Guffaws] We'd have to do a run of 20 episodes! We'd have to spread the cost. The more episodes, the larger the volume, the more cost-effective it is. We'd become a year-long show. We'd be like *Casualty*.

Oh my God, it doesn't bear thinking about. Yes, we'd do more episodes if we had less money.

Phil: What's it like now, watching our episodes of *Doctor Who* like the old days? Do you still enjoy them?

Julie: Ooh, that's a good question. It is a good question. I have been watching some of the old ones again, cos of my nephews, and children of friends who've stayed with me recently. They're getting very interested in the fact that there was *Doctor Who* before Christopher Eccleston. In the first series, as they were getting used to the characters and everything, my nephews certainly weren't interested in some junky old nonsense that was made 20 years ago. But now they're fascinated by it, it's a wonderful experience to watch it again with children, and see them so delighted, and realise that actually that same magic is there, and it always was there. I have so much more respect for the previous production teams now than when I started. Actually, in a lot of ways, they had a harder time than us, because they didn't have as much money, or the massive support that we have from the BBC. Those two things together make so much of a difference, and they never had that, and still they made something brilliant.

Phil: [Silence]

Julie: Er... we're coming back to that.

Phil: We are, because I need to think about that. Ooh, he's a horrible man.

Julie: [Laughs] If he's going to bully us

— and that is the word to print, 'bully'

— then we need to have a think about it. I'll e-mail you my answer over the weekend.



Phil: What's it like now, watching our episodes of *Doctor Who* like the old days? Do you still enjoy them?

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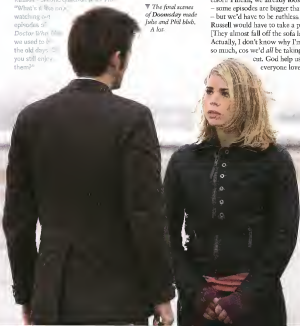
Julie: Tragically, the first character that I thought of was the Moxx of Balhoon!

Phil: [Laughing] I did not!

Julie: Because he dies so horribly.

"The most upset I've been was filming Rose's farewell."

PHILIP





I just want his wheels.

Julie: I would like to be Madame de Pompadour, because I would have made that much of an impact on the Doctor. Sadly, I'm probably more like Elton [from *Love & Monsters*], who just kind of has this love of the Doctor, and this fascination. He has a lovely little world, but it's a very normal little world. He's reaching for the stars, but doesn't quite get there.

Collinson: I'm not a crying person. Julie: I could easily. It's my fate.

Collinson: I'm not a crying person. Julie: I could easily. It's my fate.

Julie: I cry all the time. The really strange one was *Fear Her*. In the edit, both the first time that I saw it and the second time, with [BBC Head of Fiction] Jane Tranter in the room, I cried like a baby—I mean, really cried—at the end. It was almost like the anticipation of knowing that we were writing out Rose, and that moment where she's saying to the Doctor, "Nothing's going to tear us apart." I found that really, really moving. It upset me. Everyone else cried in Episode 13, in the final mix, and I did cry eventually, but it's almost like I did it ahead of time, ahead of schedule.

Collinson: I'm not a crying person.

Julie: I cry all the time. I cry on set.

Julie: Yeah, he does.

Phil: We watched an edit yesterday, and

there was a particular moment in the episode that made me cry. Probably the most upset I've ever been when we filmed—and subsequently watched—the end of Episode 13 last year. It was so painful to film, and so painful to watch again, because it wasn't just Billie's leaving, which was hard enough, but it was Noel [Clarke, who played Mackey], and Camille [Cudun, who played Jackie], too, and we'd all got very fond of each other. It's one of the things that keeps me interested in making this show: that it's emotional now, and it does deal with big issues that pull you in. I never want to stop crying.

Collinson: I'm not a crying person.

Phil: Oh, all the time. But that's a given. Ha ha.

Collinson: I'm not a crying person.

Julie: Where did that come from?

Julie: He'd said

He'd said

▲ Top: Russell T. Davies with Phil and Julie as *Doctor Who* wins the Best Drama Series award at the 2006 BAFTAs

▲ Top right: Madame de Pompadour from 2006's *The Girl in the Fireplace*. Julie Gardner would like to be just like her

Julie: Oh dear God. Honestly! Yes, I believe in life after love, because, to quote Russell, hard man that he is, "No one ever dies of a broken heart." There is life after love, but it's less colourful, and less... um, it's just less.

You have to hope that there will be love again.



Collinson: I'm not a crying person.

Phil: Oh, all the time. But that's a given. Ha ha.

Collinson: I'm not a crying person.

Julie: Where did that come from?

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“The thing that surprises me more than anything is how tiny things can be misinterpreted by the press and the fans...” JULIE

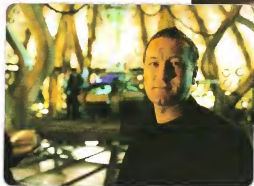
“Actually, I would say, ‘Don’t be afraid of it,’ ‘cos I did spend the whole pre-production period, and the whole first couple of months in the job, being absolutely, abjectly terrified. I think that’s a big reason there. I’d never, ever again go into a job being afraid of filming. You have to enjoy it, and embrace it. That’s what advice I’d give myself.”

Julie has the last year in particular to juggle.

“This has been a year of consolidation, because we were coming back to the show to make Series three after a year in production with David, and we weren’t as afraid of it. To come back with David still in the leading role, and to bring in Freema [Aggeman, who plays new companion Martha Jones], we’ve felt much more confident about what we’re making. We know what we’re doing now.”

Julie: The fear thing is interesting, because that links to what I’ve learnt, which is that you have the right fear. Every single episode is terrifying, and when you love something as much as you do, when you’ve the best team of people working on it, you’re desperate to give as much to the audience as you can. The fear of not delivering is a healthy thing, actually, because it makes you more ambitious. But the other fear – which is, ‘Oh my God, it’s 36 weeks!’ – is quite daunting, it’s a huge job every time that you start, and you have to push that type of fear to the back of your mind. That’s what I’ve learnt.

Julie also talks with one of your two, and Russell, is the most likely to have us, sitting outside on a sun by accident. Julie: Can I answer that, Phil? In our current state, all of us, any one of us, could be doing that, because all three of



▲ Phil Collinson on the TARDIS set.

► Opposite top: David Tennant gets ready to begin his second year as the Doctor.

► Opposite right: Martha Jones prepares for her first journey in the TARDIS.

► Opposite below: A fearsome Zarbi, soon to return in Torchwood. Well, says Julie.

▼ The Ood – one of the things that make Doctor Who “the maddest show in the world.”

us are so busy. We’re shedding things as we go. We need a fleet of people running behind us, making sure that we’ve all the right things with us.

Phil: It wouldn’t be Russell, because he never carries hard copies of scripts around with him, does he?

Julie: But Russell lost his bag on the train. Remember that?

Phil: I did, too.

Julie: I had my bag stolen, you had yours stolen as well, Phil, so all of us are, I’m afraid, guilty.

How many scripts in your stolen bag?

Julie: Yes. It was not a good moment.

Here’s an intriguing question: ‘If an explosion,’ requests Helen. ‘If a fire, if a shock, if a window has been noticed that by itself isn’t ‘bad’? It’s not because it’s a shock to show himself out of there, though.’ It’s a nice one to mull over with you.

Julie: [Explodes with laughter] That’s the best question ever! Yes, Helen, thank you for pointing that out. Well, last year, I was out of the office one day, and something happened. An incident. I came in the next day, and my assistant said to me, ‘Look, there’s been an incident in your office,’ and I immediately thought, for some reason, that there had been a fire. Actually, what had happened was that BBC Wales had made [one-off drama] *The Girl on the Train* last year, with Tightrope Pictures, and [writer] Richard Curtis had won the Humanitas Prize, which was this big jump of concrete. It was quite a hefty award, and it was on the windowsill in my office, and there had been a gust of wind, and the award had gone flying out of the window, and had narrowly missed a

RBC Wales employee who was walking past at the time! Richard Curtis’ peace award could have killed someone. I’ve mailed the very nice man who’d had this near-death experience, and he was surprisingly cheery about it, but I did get told off, and now I’m not allowed to open my windows.

Phil: [Pointing to the windowsill] Is that it over there?

Julie: Yes, that’s it there in pieces.

Here’s last question to ask you: ‘And I’ve been the one offering,’ Helen says. ‘If a window has been noticed that by itself isn’t ‘bad’? It’s not because it’s a shock to show himself out of there, though.’ It’s a nice one to mull over with you.

Julie: Oh, it’s a weekly occurrence! There are loads of filming moments where prosthetics are melting, and people are collapsing, but the thing that surprises me more than anything else is the public and press scrutiny, where tiny little things are completely misinterpreted. Last week, I went to see *Frost/Nixon* [in the West End], and then I went back stage to see [actor] Michael Sheen, because I was at school with him. Outside the stage door, there were some autograph hunters waiting for Michael, and one of them came running over to me and said, ‘Oh my God, are you Julie Gardner? I love Doctor Who!’ The following day, the autograph hunter was on a website, revealing that Julie Gardner was spotted with Michael Sheen, so obviously he’s going to be the next Doctor Who! Michael Sheen is not the next Doctor. We just know each other.

I suppose for me the most ridiculous experiences are those mad moments when you find yourself gaffer-taping a





midget into an Aton's head! There was a brilliant moment on *The Satai Pit* where the Ood were chasing Bellic and the team down a maintenance shaft, and one Ood took a wrong turn and flew out the side of the set! You find yourself cradling an Ood, and calling for first aid, and you just think, "What am I doing? This is the maddest show in the world."

Both: Ought



it's only the end of January. He's been.

Julie: Possibly sitting in a dark room, with a cold firmness pressed to our foreheads. Um - we're going to do something... marvellous, and wonderful, and I've no idea what it is. The concert was an extraordinary thing, and meant so much to so many people, and David's contribution, and [composer] Murray Gold, and the National Orchestra of Wales... it was a great, moving, fun event, and we want to do something different this year, but we don't yet know what. There are lots of ideas kicking around, so watch this space.

Could you all perhaps sit in a line of chairs
being?

Julie: Yeah, David, there's a bath of baked beans coming your way.

David also wants to know "Are the Zetas coming back?"

Julie: Phil, you'd better take that one.
[Laughing heartily] Well, we have

agonised, actually, over whether or not to bring back the Zarba.

Julie: Which ones were the Zazus?

☞ The Zazus were in a story [The Web Player] in like 1965 or something. They were great big ant things, which were actually ballet dancers in black tights, with a fiberglass ant on top of them.

And these lovely creatures

Yes, they would look rather marvellous in colour, it's true to say, but I can exclusively reveal that we are not going to be bringing back the Zarbi. I'm really sorry, David. He's lobbied hard for them, but we just think that they're going to be too frightening for young children.

*99%, can't tell either, that's a

Yarchowood, 1996³

Julie: Yes, I'll take them! Phil,
hand me your Zarb.

☐ You can have the Zarbs, Julie.

“There’s still a much better idea that
 might make life for saving the Elvornik
 focus? I think he’ll be silent.”

Julie: Ha ha. We've answered that. David loved my anecdote about Michael Sheen. What was funny was that I went to see *Frost/Nixon* on the Friday night, and then David went to see it on the Saturday, and did go back stage to see Michael, so I wonder what would have happened if the autograph hunter had been there on the second night, too, and had seen David! There would have been some sort of collapse in the space-time continuum.

14. Knowing the way that we do things, he'd probably have imagined that we were filming the regeneration scene in Michael Sheen's dressing room.

Thanks also to suggestions for the Eleventh
 by Maria Inês Krugel.

Brilliant. Even better.

Julius Well...

Time in that little boy's cap and blazer. That'd be brilliant. And 'fan-dah-doo!' is the best catchphrase that any Doctor could ever have.

Julie: I'm going to stop this madness.
Stop, stop!



Q Here's a question from
Zul Cornell, the scripter
of Series Three episodes
Human Nature and
Jenny of Old: "Who's done the
best wincebeater fill-in for an absent
actor at a read-through?"

Julia: Ooh, I know – it would be David Tennant's father! It was the werewolf episode [*Tooth and Claw*], he had the Scottish accent, and it's true to say that he really went for it.

Yes, I agree. He played Sir Robert, didn't he?

Paid 2006 version of the TWA [see "and
majorities of all during 2 October 89]
Appreciation Society Local Group

Q Yes, I do. I still have friends who I used to hang out with there. I was 15 when I joined, and they used to meet in a pub. Actually, my friend Karl was more into it than me, if I'm really honest. I'd never have had the confidence to go along to these meetings, but I went 'cos it was in a pub, and we could drink and everything.

Q: How do you think your 15-year-old self would make of the current scene?

Well, he would never, in a million years, have believed that he'd be producing it!

How did a credit on for you tree-jokes
magazine find more hands-on with
them? In production, now that you've
been promoted to Controller of Drama
Germansong? Do you still get a chance
to come with your dog?





Julie: Sometimes I do, but Phil, Russell and I are so close that I do feel very hands-on—on *Doctor Who*, *Torchwood*, and *Sanctuary*. I'm still kind of in the trenches, even if I'm not in a field, in the cold, at midnight, for which I thank God that Phil is.

Phil: Well, you're not in the field in the cold, but, like I've said before, I think we produce this show together. I'm not saying that to try to be kind; she genuinely is as involved every day as I am. **Julie:** There are some things that I miss. I miss the clarity of producing. When you're a producer, there are immediate problems in front of you, you have to

get to play *Doctor Who*, and be an incredibly nice, fun, happy, jolly, lovely person. I mean that. It's not a crawly answer.

Julie: I would, but for one week only, be Russell T Davies.

Phil: [Guffaws] I knew you were going to say that!

Julie: But just for one week where a script is really coming together for Russell, cos I've spoken to him at those times, and it's the most exciting thing to hear his voice when he knows where he's going, and the script is falling into place. I do envy—and I mean that word—that moment, cos I wonder what that must be like.

“Nothing could ever beat the feeling of bringing back *Doctor Who*!” PHIL

make gut decisions, right or wrong, you have to move things on, whereas the exec producer role is sometimes about being a bit more forward thinking. I miss that immediacy sometimes.



Phil: I miss it so much that I sometimes feel like I should be back in the trenches. I could be a technical producer, but I wouldn't want to be.

Julie: Does she mean a character?

Phil: She probably means a person, doesn't she? I'd be David Tennant. I'd

miss him so much that I sometimes feel like I should be back in the trenches. I could be a technical producer, but I wouldn't want to be.

Julie: Yes, it's that kind of excitement, when he knows that he's writing well. I love it.

Phil: That's the best. It depends how you feel when you wake up in the morning.

Julie: I'm usually too tired! I think I'd have to say my teddy bear, in bed. **Julie:** Ha ha. I can't think of anyone outside the production.

Actually, it would be Matthew McConaughey, in his Speedos, in a swimming pool at the Soho House in New York. And you can print that. **Julie:** I think we need to draw a veil on this, 'cos we're both thinking of things we probably shouldn't talk about.

Amazing. I absolutely loved it. But the biggest joy about coming back is that I've finally stopped getting letters and messages from people saying, "Why are you leaving *Doctor Who*? Are you dying?" There was this whole madness last year when it was announced that I was Susie was going to produce a couple of episodes, cos everyone immediately thought that I was leaving, and she was taking over. My friends thought I was seriously ill! Why else would I leave *Doctor Who*?

Julie: Oh, sweet God. Who are all these philosophers on *Doctor Who*? Um—there are individual moments when you love your job, things are working, you're



▲ Top: Near compassion Martha Jones in Episode 1 *Smith and Jones*

▲ Above: A shock for *Doctors* Noble in the 2006 Christmas episode *The Runaway Bride*

▼ Down: *Leviner* Kelly as William Shakespeare in Episode 2 *The Shakespeare Code*



with people that make you feel like you can do anything. Those are the moments when I'm happiest.

There are different kinds of happiness. How marvelous when it's a Sunday morning, and you haven't got to do anything. How wonderful that is. But there are other times when you're the busiest in the world, and you are standing in a field, and you're watching a piece of work come together, and it's just the most amazing feeling.

Julie: When Russell's first draft of a script comes in, that moment when you get to read it for the very first time, that's often when I'm at my happiest.

See how committed Julie is to her answer was about that, whereas mine was about Sunday mornings in bed! **Julie:** [Laughs] Yes, but equally I enjoy things like walking in the rain. I can be at my happiest in the rain.



seemered boss Jane Tranter, who, as the BBC's Head of Drama in 2003, was responsible for bringing back Doctor Who. Both: Hooray!

JG: "You may say 'hooray'! Her first mission is like: 'What is at the very heart of Russell's Doctor Who?'"

Julie: Three things: emotion, fun, and adventure. There's a huge curiosity that Russell has about what makes people tick, what they are, what they care about, what they stand for, what choices they make when they're under pressure, and I think that's at the heart of all good drama. Who are you when you're under pressure? What do you believe in?

JG: It's a love of life as well, and an absolute joie de vivre, I suppose, that runs through Russell's stories.

JG: Jane asks: "Is it possible that the Doctor could ever save us from climate change and extinction?"

Julie: Well, one of the great things about this series is that you see how the human race endures. You see them in the Year Five Billion, and they might be slightly different – um, in shape – but life does go on. It's about how inventive humans are. There's an optimism about Russell's Doctor Who that is intoxicating. So let's hope that the Doctor can save us from climate change, or we might all have to go and live on the moon!

JG: "You'd imagine that, Matt, Jane [seemingly] doesn't like Doctors have an on-off relationship. The TARDIS, or does she have a crush on it?"

JG: Ha ha. I don't know that the Doctor needs to use the bathroom, actually. Julie: That's not good hygiene!

JG: He's self-cleaning, though. He doesn't sweat. He never needs to use the lavatory.

Julie: I should point out for the benefit of the Dictaphone that I'm hearing my

eyebrows. I'm turning into some sort of Sonzaran.

JG: The Doctor never sweated in my childhood memories.

Julie: I would like to ensure Jane that the Doctor does have an en suite bathroom. Not that he would be averse to sharing with Martha, because, you know, that would be fine, but there are many rooms in the TARDIS that Russell won't ever let us go to, cos he's mean.

JG: "It is ironic, especially that the Daleks are the despots, most violent, made to burn the universe, or to die just a violent rumour, only to be their personal PG, and in truth the Cybermen are much worse!" She may have been right. Who's she asked that question?

Julie: [Chuckles madly] I love that Jane Tranter, who is now Head of Fiction, and responsible for many, many, many things, is most caught up in Daleks versus Cybermen!

JG: She's become one the biggest fans in the world.

Julie: She is! She needs a badge made for her. I think the Daleks are the most malevolent, evil force in the universe, and I believe that Jane Tranter should agree.

JG: Daleks over Cybermen any day.

Julie: "You're joking, right? After all, the Cybermen are the most evil force in the universe, and I think they're the most evil force in the universe."

JG: I honestly don't know.

[Silence] It slightly haunts me that I'm 35 years old, and I feel like I've done it now. I feel like nothing ever, ever, for as long as I work – and fingers crossed that I'll work in this industry for another 30 years – will be able to match the whole experience of bringing back Doctor Who. The actual making of the



A: Who's best, Daleks or Cybermen? There's only one way to find out – FIGHT!

T: David Tennant as TV's Doctor Who. Phil Collinson would like to be seen both.

show, the learning process, being in the middle of this media storm, seeing kids take the show to their hearts again, and what that means. The whole, absolute, unique madness of these last three years. And the year that we're about to do is going to be no less mad, I'm sure. It's impossible for me to imagine what's ever going to top that.

Julie: I completely agree. I think it's something that we're all haunted by, but ultimately you're going to find something that's just different, and fulfill you in a different way. To have had this experience, and to be continuing on this extraordinary journey, is the best thing in the world.

JG: Of course, if this question is Jane Tranter's way of finding out what we want to do next, then I'd probably say a lavish period drama set in the south of France, in the Summer, with a massive budget, and lots of support from her!

Julie: And sexy men.

JG: Yes, thank you, Julie. Don't forget the sexy men, all in their swimming trunks. >

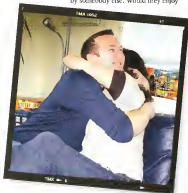




▲ Top: Phil Collinson on set for *Rise of the Cybermen*.

▲ Above: Martha goes into trouble on *New Earth* in Episode 3.

► There's a new Doctor Who...



Throughout our chat, the computer on Julie's desk has been ping-pong away like mad, as e-mail after e-mail arrives in her inbox – proof if proof were needed that she's still one of the busiest people in Wales. Both Julie and Phil's schedule today is back-to-back meetings ("We're going to have to cancel them," proclaims Julie, "to contemplate Russell's 'killer question' – or it'll drive me mad all day!"), and so our time together must draw to a close. But Julie's closing question ("Oh, boss Julie," enthuses Russell later, in a text. "There she is juggling a two billion deficit in the licence fee, and she's writing for DWM! That's brilliant!"), and the bittersweet notion that the producers' working lives stay never be *that* good again, hangs in the air. It's a drumming, ringing prospect, and I wonder whether Julie and Phil can imagine Doctor Who being made by somebody else. Would they enjoy

watching the show as viewers, ignorant of what will happen next? Or does that sound frankly unbearable?

"It's a mixture of both," admits Julie. "You're right, it's a bittersweet idea, because we love what we do, we want to keep going, we are going to keep going, there are a lot more stories that Russell wants to tell, that Phil and I want to help him make. Even though we laugh about how tired we are, and how stressful it is, we love the work, and we're committed to it, but then, at some point in the future, someone else will need to take it over, because we won't be able to do this for 20 years, either of us."

"There will come a point," agrees Phil, "where it'll be for the good of the show that we move on, and someone else comes in and takes it somewhere else. But there's no danger of that happening in the near future."

"It'll be a very, very, very strange day," Julie considers. "It'll be a good day, because we'll look back at the work that we've done, and be proud of it, but also it'll be a sad day, because this has been our lives for such a long time."

"I've never stayed with anything this long," acknowledges Phil, gulping down the last of Julie's coffee. "In no part of my life have I stayed somewhere as long as I've stayed here, but it just keeps being interesting, it keeps challenging us, it keeps pushing us. If I got to the point where I thought creatively I can't bring anything to this anymore, I'm really so tired, and so burnt out, that I can't, then I think I would want to move on. But I'm not there yet."

"Across the years," says Julie, "we're working with a lot of the same people, and they become your friends, and your family, people that you love, who work so brilliantly on the show, and it'd be leaving all those people behind that'd be hard. But whoever takes it over in the year 2020, or whenever it is, whenever we can be passed away from it, is in for the most fantastic time, because it's the best format in the world, and they'll have their own ideas about what's at the heart of the show. I can't wait to see what someone else – in the distant future – will do with it. I'd watch. Wouldn't you, Phil?"

"Yeah, I would, definitely. I'd be fascinated."

So, then, Russell's killer question: what is Julie and Phil's least favourite thing about his writing? What do they dislike most about a Russell T Davies script? This, traditionally, would be the point where Julie and Phil would backtrack, their media training would kick in, and they would neatly sidestep the question. But not this time. Russell wanted a considered, truthful answer, and Julie and Phil are taking his request seriously. Well, sort of. Two days after our interview, I receive an e-mail from Julie: "I'm taking the fifth on this," she writes. "I'm taking the question so seriously that I need to think about it properly, and I've got too much work this weekend for any kind of reflection. I am like a pit pony here, surrounded by scripts. I don't even know who's won *Celebrity Big Brother*! Please tell all your marvellous DWM readers that an answer will be with them in the next edition..."

It appears that this interview is...
TO BE CONCLUDED <07>



“There will come a point where we have to move on for the good of the show...” JULIE

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TV PREVIEW

EPISODE 1: SMITH AND JONES

BLIMEY O'REILLY, THIS IS EXCITING, isn't it? It's the start of a new series and it's a big hello to Martha Jones, played by Freema Agyeman, previously seen on *Doctor Who* as ill-starred Torchwood employee Adeola in *Army of Ghosts*. Catherine Tate may have technically been a new companion for the duration of *The Runaway Bride*, but Martha Jones seems to be with us for the long haul. We're hurtling headlong into the unknown, just like her...

First things first: the timeline! How far after *The Runaway Bride* is *Smith and Jones* set?

"Let's just say, it's a while after," says Russell T. Davies, sporting a pristine white lab coat and stethoscope, especially for this chat. "I never set these things in stone! But at the end of *The Runaway Bride*, Donna challenged the Doctor very directly, telling him that he needed a companion in his life. Judging by his actions in *Smith and Jones*, he was listening..."

The Doctor in 'actively seeking companion' shocker? As if to complement this turn-up-for-the-books, *Smith and Jones* really is a crazy ride, combining

hospital drama, alien rhinos, and scary motorcycle couriers — it's an episode which rarely stops for breath.

"I wanted a story that was fast, funny, with big monsters and thrills and scares," says Russell, closely monitoring *DWM*'s pulse. "A typical *Doctor Who* story, in other words, so that Martha could run through the whole gamut of emotions. God, I love the word 'gamut'! So we go from

Martha's normal world, to a bizarre thunderstorm, and on to the surface of the Moon in no time at all. And that's just the start of her problems, as the Judoon yomp into view..."

Way back in 2005, Rose cleverly let viewers learn about the Doctor at the same pace as his titular shop girl, and newcomer Martha has to discover him all over again. Was Russell particularly conscious of introducing Martha in a different way, while retaining that 'companion's POV' conceit?

"Well, it's split, this time. Rose had the whole title of that first episode to herself, but this is split between the Doctor and Martha's surnames — well, all right, his adopted surname. While Rose had to introduce the whole concept of the series to a new audience, this time, most of that audience is ahead of Martha. So it couldn't be told entirely from her point of view. Though that freed me up enormously. With Rose, all the information about aliens was drip-fed gradually, so she slowly descended into madness. With Martha, it's right there, in her face, no denying it, from five minutes in! And the fun then starts with watching her cope, rather than watching her believe."



SO DID RUSSELL GIVE MARTHA THE surname Jones specifically to achieve the title Smith and Jones, or did it only occur to him afterwards?

"I only realised afterwards, honest guv! I suppose I was considering calling the episode simply Martha until the two surnames clicked. Well... they clicked for anyone over 30, let's be honest. But I thought it had a nice Avengers-ish feel, it sounds like a team, like two people who'd have fun together." He thinks for a second, then adds, "That's TV Avengers, not Avengers Assemble! We're not about to introduce the Wop."

How important is it to have a new companion every now and then, in order to 'reset' the sense of freshness and wonder at travelling through time?

"Very important, I think. I hope new

performance, which inspired him in a whole host of ways – he's done some brilliant stuff with Ierl I had in mind the overall linking story, for the entire Jones family, but that's a very loose thread which builds quietly over the course of the whole series. As you'll see..."

Rose's family and boyfriend became an integral part of Series One and Two. While Smith and Jones introduces Martha's clan – Clive, Francine, Ish and Leo – it suggests they may be more peripheral.

"It might seem that way at first," says Russell. "Martha's certainly glad to escape them! But don't relax, keep watching, cos there are some twists and turns in store... If you got used to the cosy world of the Tylers, then some events in the Joneses' lives might take

"If anyone's been wondering about that strange, noisy Saturday night show, then this is a great point to jump on board."

viewers are starting, alongside Martha! If anyone's been wondering about that strange, noisy Saturday night show, then this is a great point to jump on board. But let's face it, I'm biased anyway, cos I love – absolutely love – writing those scenes in which the TARDIS is explained for the first time. It's like going back to core values. And it just encapsulates the fun of Doctor Who. When you walk on to the Enterprise, it's like, 'Okay, spaceships, yeah! Walk on to the TARDIS and it's just WOW! There are 57 variations on the amount of bagging to be done!'

Russell has stressed that there was never much discussion about the Tenth Doctor's character beforehand. Was there more deliberation about Martha's persona?

"No, again, I think you give the writers freedom to discover Martha in each individual setting. There are core characteristics, but they tend to be discussed in script editing sessions, not carved out in stone beforehand. And writers coming in later, such as Chris Chibnall, were able to see Freema's



BROADCAST

Saturday 24 March 2007, BBC One

WRITER

Russell T Davies

DIRECTOR

Charles Palmer

STARRING

David Tennant, Freema Agyeman, Anne Reid, Roy Marsden, Vinesa Rishi, Trevor Lard, Reggie Yates, Adjoa Andoh, Cugu Mbothe Rowe

IN A NUTSHELL

As a medical student, Martha Jones sees some eye-opening things. But none of them compares to the mysterious man she meets one morning at St Thomas' Hospital – Mr John Smith. This stranger's name might be very ordinary, but that twinkle in his eye is anything but normal. It speaks of eternity and death-defying, life-affirming adventure. Sure enough, before Martha can shake off her unease, there's a mad thunderstorm and St Thomas' is transported to the moon, where its inhabitants find themselves at the mercy of brutal, rhino-headed creatures named the Judon. But there aren't the only threat to Mr Smith and Ms Jones: something else in St Thomas' is out for blood...

QUOTE, UNQUOTE

MARTHA: What, people call you 'the Doctor'?

THE DOCTOR: Yep.

MARTHA: Well I'm not. Far as I'm concerned you've got to earn that title.

everyone by surprise."

Smith and Jones is a corking, frenetic season opener, sure to pin millions to their sofas and keep them there til Summer. Like *New Earth*, it's shot through with imagination and fun, though with a slightly tougher feel at times. One thing's for sure: by the end, Martha will have proven exactly why she deserves to join the hallowed echelons of The Best.

So, Doctor T. Davies, three years in is there any magic formula for the first episode of a new Doctor Who series? Which boxes need to be ticked?

"None at all, really," he shrugs, surgically removing DWM's tongue lest we give away any more titbits, then washing his hands. "Well, I think there should be a general re-statement of the Doctor's aims – the fact that he simply travels, for the fan of it, and stands up to danger, because he must. But that's all! And I don't think it's the right time to introduce big heavy arcplots, or massive burdens of backstory. It's new, it's fresh, keep moving!"

JASON ARNOFF



It was way back in 1966 that a young **Graeme Harper** first stepped onto the set of *Doctor Who*, working as a Floor Assistant. Now, in 2007, he's back once again, taking charge of two episodes for the upcoming new series. **Tom Spilsbury** discovers that you can't keep a good director down...

THE GUY WHO'S



It's Monday 22 January, and DWM has just unexpectedly bumped into *Doctor Who* writers Helen Raynor and Chris Chibnall. Cardiff's like that these days. If the *Doctor Who* empire continues to expand at the current rate, you can fully expect half the city's population to be working on the programme within the next five years.

Chris has just come back from visiting the *Doctor Who* set, where director Graeme Harper is currently shooting his episode, the enigmatically-titled 42.

"He's doing a grand job!" Chris enthuses. "But it's really cold! If you're going on set tomorrow, make sure you wear your thermals!"

Duly warned, DWM puts on a couple of extra sweaters when visiting the set the next day. We're in an old paper mill near Newport, and things are already well underway as we arrive. Freeman Agyeman is running down a corridor. Graeme Harper is running about too, with all the agility of a 21-year-old.

"That's great, guy! That's a sexy shoot!" Graeme yells to the camera

operator as he winches the camera on a monic. "Ooh, that's hot and steamy."

We'll leave it to your imagination, exactly what is hot and steamy, but it sure doesn't feel like it from where DWM is shivering. "Steady? You realise this is going out at 7 o'clock!" another crew member teases Graeme, who sports a broad grin. "Ooh, I hope next week we're doing *Doctor Who in the Caribbean!*" comes another cry. Despite the cold, this is clearly a very happy team.

"Hello, guy?" Graeme calls over, once the shot is completed. Graeme calls everyone "guy". How's it all going then?

"I'm very pleased," he beams. "It was originally going to be Episode 11 first, which is Russell T Davies' script – *Utopia*. They virtually had the script ready before I came on board, and – although there have been some changes – it has remained virtually the same. It was a superb script to start with. But unfortunately we couldn't have one of the principal artists until a much later date, so we had to switch the order..."



▲ Main photo: Graeme Harper, David Tennant (the Doctor) and Camille Coduri (Jacobi Twiss) find a moment for laughs on set for 2006's *Army of Ghosts*.

Was it Derek Jacobs you had to wait for? "That's right, yes," Graeme reads. "He's going to be playing the Professor. So we had to set about doing Episode 7 first. I knew what the story was about, but I didn't know at first how it was going to be set and where, because we had to have various cuts – all the normal things that have to happen. We've now got a fantastic script, and I've got a fantastic crew – the *Doctor Who* crew is absolutely superb – and if something doesn't work... well, we'll find a way of making it work!"

At this point Graeme has been shooting the episode for one week, and he's half-way through. "Yeah, it's about 11 days per episode. It can be sometimes more than that – it depends on the effects that are involved. I have a superb First Assistant, Gareth Williams, who is – I won't call him a *Rortweiller*, cos he'd be very upset by that – but he's tough as old nails when it comes to pushing the crew into shape. He rules with a rod of iron, but with a fantastic jokey attitude. So it makes for a very pleasant way of



getting our share of air, even when we're under pressure.

When talking with Graeme Harper, it's difficult not to get carried away with the most vivid enthusiasm and enthusiasm. The Doctor Who he has directed have a happy knack of appearing near the top of most fans' "favourite stories" lists, and last year he won the DWM readers' award for Best Director of Series Two. Plus it is an official fact that Graeme is the longest-serving crew member on Doctor Who. Like, ever.

"You poor soul!" Graeme roars with laughter. "I feel sorry for you, working that out! It is extraordinary isn't it? And here I am again!"

Graeme's first work on Doctor Who was Patrick Troughton's debut story, *The Power of the Daleks*, back in 1966. "Yep, I would have been a call boy, yes, A Floor Assistant. I think I worked several times on Doctor Who with Patrick Troughton, and prior to that I'd helped out with extras, so I wouldn't have got a credit. Ah, he was fun, Patrick. He was a really good actor, and a very, very nice character."

Was that one of your earliest television jobs, then? "I think so, yes, because I joined the Beeb in 1966." Graeme pauses as he casts his mind back. "They wouldn't have known what to do with me then, because they didn't know much about me, other than the fact that I was an actor who wanted to get into production and become a director. I was 21 when I joined the BBC. I was very green! But I knew I wanted to get into drama, so Patrick's Doctor Who would have been one of several dramas I might have done during the year. But we did everything as call boys, we worked on all kinds of drama programmes."

"I think I've worked with most of the Doctors... I didn't work with William Hartnell, but I worked with Patrick, I worked with Jon Pertwee - and I got to know Tom Baker very well..."

DWM presents Graeme with the full list. He was an Assistant Floor Manager on various Jon Pertwee stories, before working closely with director Douglas Camfield on 1976's *The Seeds of Doom*. Graeme's face lights up at the mention of Camfield.

"I first met him when I worked on *After Many A Summer*, which was an Evelyn Waugh story that was done in the late 1960s. I was a call boy, and Dougie says 'Hello' - he was very pleasant to me, and involved me in his show. He didn't remember that when we met again in later years, but my main memory - it Dougie was *The Seeds of Doom*, which was a fantastic Doctor Who story that he really brought to life. I was his right-hand man. We were a team. It was my job to make time for him to get everything he wanted. That was my duty. But we also had a laugh, we just hit it off, so he asked for me on several other productions later."

Douglas Camfield died in 1984, but is remembered with great fondness by all those who worked with him. "I actually said to Russell recently, 'If Dougie Camfield were alive today, would he be in your thinking for Doctor Who?'"

"IF SOMETHING DOESN'T WORK... WELL, WE'LL FIND A WAY OF MAKING IT WORK!"

◀ And he said "Yes," but that extraordinary? Dougie was way ahead of his time, really. So it would be interesting to see what he'd have made of Doctor Who now. He would have done a fantastic job.

"I loved Tom Baker as the Doctor," Graeme continues. "I think David Tennant is a superb Doctor Who, but before David, I loved them all. I thought they were all smashing. But I suppose Tom sticks in the memory more because he did seven years."

Graeme next returned to Doctor Who for *Warriors' Gate* in 1980, working alongside director Paul Joyce. It's well documented that this

wasn't a particularly smooth shoot... "It wasn't..." Graeme begins, and then pauses to gather his thoughts. "Paul was a very talented director, and he had great vision, and the story was a great story. It was very visual, very interesting. He got the job as a director on Doctor Who, and he was very keen that his First would wander around with him at rehearsal rooms, and he would dictate the shots to him. You can do that if you have plenty of time in your rehearsal – but we had five days. So you had to plan, to the nth degree, how you're going to get all the shots you want, and how you're going to get all the effects. And Paul expected that I would do all that; he would dictate to me the shots he was going to do, and I would work it out. Well, in the event that's what happened, because he didn't plan his studio; technically, he did tell me what he was going to do, but it would have been better if he'd sat down and planned and written his own camera script." Graeme pauses again, before clarifying, "But he was a superb director, there's no two ways about it, both with actors, and with what he wanted to get out of the text. He knew what he was doing – but gosh it was early days for him as a director! He had no sense of pace for himself, so we were very slow."

So what actually happened? "You see this is where I have a problem," Graeme



▲ Top: Tom Baker (the Doctor), Lalla Ward (Romana) and David Warner (Baron) on set for 1980's *Warriors' Gate*...

▲ Above: Graeme Harper on the studio floor for *Warriors' Gate*...

► Right: Harper's first spell on the Doctor Who director's chair was for 1984's *The Caves of Androzani*.

▼ Director Douglas Camfield with Harper on location for the 1976 serial *The Seeds of Doom*.

replies. "That was all a long time ago, and I don't want to blacken the man's name. I think he's been insulted, and I never meant to insult him, because it was still absolutely his direction. Now, I wasn't a director then, although I had aspirations. So when I wrote the camera script, I'm sure he probably changed some of it. But having done that, a) I was knackered because I'd been staying up all night writing the camera script, and b) I had to run two massive studio days of quite complex stuff, so I was very tired. We had some quite serious problems in the studio."

It's unusual to hear Graeme talk about any of his TV experiences as anything less than perfect, but he's quick to make clear that the experience was a huge learning curve. "I got a huge amount out of it," he says. "And at the end, Barry Letts [then executive producer] and John Nathan-Turner [producer] were able to persuade the Head of Drama to look at me as a possible director for the future. And that's what happened. I mean, it



"I THINK PETER DAVISON THOUGHT I WAS BONKERS ... I PROBABLY AM!"

wasn't as a result of that shoot that I became a director, but it was one of the cogs, if you like."

Warriors' Gate was one of Tom Baker's last stories, and also the last regular appearance for Lalla Ward (Romana) and K9... "Yes, it was monumental!" Graeme laughs. "I remember Lalla being brilliant; she was absolutely wonderful in that story."

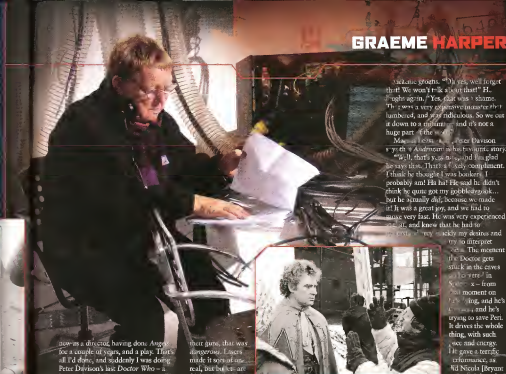
Not long after, Lalla Ward and Tom Baker were married. Other directors have commented that two of them could be quite unpredictable in the way they acted around each other...

"Well, I suppose it must be very difficult if you've got a partner who you're living with, and also working with," Graeme considers. "You never

really have any free time from each other, no downtime. I don't remember them being terrible together or anything... I had my own agenda at that time, and they were the least of my worries!" Graeme laughs heartily again. "Tom was fabulous, I have to say. He was very inventive. I think he liked Paul Joyce; he liked his ideas, and what he was about." He pauses for a moment. "He probably didn't like how slowly we went!"

Three years later, Harper returned to Doctor Who, this time in the director's chair for Peter Davison's swansong, *The Caves of Androzani*, written by Robert Holmes. "I'd got to know Robert a bit," Graeme recalls, "and he was a dab hand at thrills. He was a great thriller writer. I was very green, and very





now as a director, having done *Angels* for a couple of years, and a play. That's all I'd done, and suddenly I was doing Peter Davison's last *Doctor Who* – a huge responsibility! But I just remember I couldn't believe it when I got the scripts – they were stunning. There was no way we could really afford to do the scripts as they were written, though...."

Although the story was set on two alien planets, Graeme saw the story as being very much about people....

"It was about human beings," Graeme nods. "I said I'd like to forget lasers and sci-fi in that sense, and do a modern parody of *Maggie Thatcher*. There was this high-powered woman on the planet, and instead of using space guns or whatever, we should use bullets, and have renegades who had gun-belts and sub-machine guns. And when they fired

their guns, that was dangerous. Lasers made it sort of unreal, but bullets are frightening because we all know they really do kill."

The cliffhanger at the end of Part One, as the Doctor and Peri are apparently executed in a hail of bullets, is particularly well remembered....

"It's terrifying! That story taught the lesson of how you build up to a finale. The endings of each of those first three episodes were really exciting if I remember rightly...."

Well, two of 'em, maybe! The end of Part Three is the peerless 'spaceship-crashing-into-planet' moment, but Part Two ends with a close-up of the less-than-wholly-successful Magma Beast....



▲ Top: Graeme on the TARDIS set; above: room set for *Army of Giants*.

▲ Above: With Sixth Doctor Colin Baker on location for *Revolution of the Daleks*.

▼ Other savings to Harper's *Doctor Who* *Detectives and EndEnder*.

their machine guns. "Oh yes, well I forget that! We won't talk about that!" He laughs again. "Yes, that was a shame. There was a very expensive machine that I lumbered, and very ridiculous. So we cut it down to a minimum, and it's not a huge part of the work."

Meanwhile, back in Peter Davison's youth, the *Androzani* is his favourite story.

"Well, that's your nostalgia, and I'm glad he says that. That's a lovely compliment. I think he thought I was bawling. I probably am! Ha ha! He said he didn't think he quite got my gobbledegook... but he actually did, because we made it! It was a great joy, and we had to move very fast. He was very experienced and he knew that he had to get the best of my quickly my desires and try to interpret them."

It's the moment the Doctor gets stuck in the caves and to yell "In Space x – from that moment on he's dying, and he's dying, and he's trying to save Peri. It drives the whole thing, with such pace and energy. He gave a terrific performance, as did Nicola [Bryant as Peri]. I thought they were superb."

At the end of *The Gates of Androzani*, Peter Davison changed into Colin Baker, and one year later Graeme was back behind the cameras for *Revolution of the Daleks*, written by Eric Saward.

"That was another good character piece," Graeme recalls. "Full of double acts. *Tommybaker and Jobel, Takis and Lili*... I went to school with Colin Spill, who played Lili. We actually did become quite good friends at that time. Years later, when I became a director, he made contact with me out of the blue, so to say it – and he'd like a job! As it happened, I had this *Doctor Who*, and I realised ▶

BEYOND THE TARDIS

As for Graeme's sums on *Doctor Who* in the 1990s, his directional career continued to flourish in the 1990s and 2000s. It seems like a roll-call of every British TV programme going: *The House of Eliott*, *The New Statesman*, the BBC's *Heartbeat*, *Inspector Gurney*, *George and the Dragon*. "It's the art of doing them, five things they were all wonderful," Graeme beams. "Outside of *Doctor Who*, my two favourite shows were *The House of Eliott* and *The New Statesman*. There was also a children's drama which was done in Australia called *See How They Run* which was absolutely fabulous. I won a Royal Television Award for it. It was made for children with a very low budget, but it was stunning. It was a wonderful piece of drama. But I've loved everything I've done."

His CV shows an eclectic mixture of soaps, kids shows, dramas, comedies, sci-fi... Does Graeme enjoy keeping it varied? "Yes, if you're doing comedy you can't do action-type of shooting. Well, you could with *The Detectives*, can you could shoot it like a send-up of any police thriller series that were current at that time. But there's a certain way you must present comedy to make sure you cover the gaps in the right way. My favourite genre of film was the spaghetti westerns. Look at the style of shooting... That's what I like doing – but you can't do that on *EastEnders*!"

Does a show like *EastEnders* need to be kept in quite a restrictive house style? To keep the familiarity? "Yes..." Graeme



says tentatively, "but I think *EastEnders* is a part of what makes *Yorkie* was a creative process and I don't regret anything. I'm not sure I could really give it up – it's made it look more like: I'm not the only one who can make other directors who did that, and others who did. But you're aware suddenly that you're being shown – story line different way. Not completely, because it's still the same old as it was, but it's being different. You watch *EastEnders* you'll see a whole world of different style of directing, and everyone and then there's something really stunning – an attempt to look at something in a slightly different way." Graeme directed several *EastEnders* episodes in 2000. "It was a great panic! Taron Gathwaite, Martin Kemp, it was all about *East End* writers at that time."



▲ Top: The Calt of Skaro make their dramatic entrance at the climax of *Army of Ghosts*.

▲ Above: Harper and crew brave the cold on location for *The Age of Steel*.

▼ Colin Spaul (Mr Crane) was a schoolfriend of Harper's and had previously been cast in *Revelation of the Daleks*.



▲ that Takis and Lilt were Laurel and Hardy. They had a bit of this comedy element. I thought Colin could be quite brilliant as the 'Stanley' character, so I asked him to come for an audition, and John Nathan-Turner just said, 'Go for him, he's terrific!' And then I met Trevor Cooper, who kind of looked like – and had also played – Ollie. So that's how I got to reacquaint my friendship with Colin. And since then we've been very close friends, and of course I thought of him again last year for Mr Crane when we were doing *Rue of the Cybermen*.

Having worked with nearly all the previous Doctors, what did Graeme make of Colin Baker? "Colin is a very, very good actor," Graeme enthuses. "He brought, like David has now, a lot of his own personality and character to it. But I thought he also seemed to be the voice of John Nathan-Turner... he'd probably hate me for saying that! It was that larger than life thing... when you saw that multi-coloured coat turn up, you know it's the Doctor! But it's a very special Doctor! I thought he was fantastic."

Colin is also on record as saying *Revelation* is his favourite story, so Graeme's doing well in the favourites stakes...

"Wow!" Graeme beams, "thanks Does!"

We'll have to ask Tom Baker too...

"Ooh, he'll probably say 'Nothing Graeme did!'"

After transmission of *Revelation of the Daleks* in 1985, the BBC took Doctor Who off the air for 18 months.

"That's right," Graeme remembers. "At the end of that, we had to cut a line about the next adventure..."

What did Graeme make of the way Doctor Who was treated at that time?

"Well, firstly, John Nathan-Turner loved the show. Although, to be fair to John, I think if he was offered another drama, he would have very happily left."

"RUSSELL SAID 'YOU'VE JUST GOT TO REMEMBER THAT BRIGHTNESS!'"

Did he get trapped in it? "I think he did, yes," Graeme sighs. "He was a pair of safe hands. Unfortunately – well, in a sense – he was brilliant at producing Doctor Who, so I think they thought there was nobody else who could take over. John really looked after Doctor Who, but I don't think the BBC did at the time. They never put money into it; it got cheaper and cheaper. John had to fight very hard for money to pay for big stars – not just to give it credibility, but to make the stories work. And he got them. I don't know how he managed, but he did, cos the budgets

were appallingly low, and that wasn't his fault."

It is true to say, however, that the popularity of the show also declined...

"I don't know what the figures were at the very end, but when I did it, it was still around seven million. When John first took over, he got tremendously big audiences, but they dwindled, and they dwindled because the BBC, I think at that stage, didn't care about it. But it made a lot of money. And that money should have been reinvested into Doctor Who, to bring it into the modern times of that period."

But, now, after a long break, Doctor Who has nine million people watching it again. "Yes, because someone cares," Graeme points out. "And money's been thrown at it."

So what's changed? Doctor Who is now a flagship drama for the BBC, and this wasn't the case before...

"Well, it was," Graeme interjects. "Originally it was. It was absolutely a part of Saturday nights. When I got the job on the new Doctor Who, and I walked into the offices and met Russell face to face, he said, 'You've just got to remember one thing: whatever you want to do, and no matter how dark and sinister the lighting you want, what I want is that brightness that when you're switching between the channels on a Saturday night, looking for something

to watch, you'll see the colour, the brightness, the excitement of Doctor Who." If it pulls you in - "Ooh, what's this?" - you won't ever change that channel.

"By that I don't mean to brighten that you can't enjoy the effects or whatever," he continues, "but you can do half-life faces - like in the Cybermen ones, for example - even though it was dark, dingy corridors, you could see the faces, and the colours were rich. It might have been dark and sombre, but the show has a richness to it."

Did Graeme watch the Christopher Eccleston series? "Yep!" he smiles. "I loved it. I thought it was really clever. It was absolutely bang up to date... Stylishly made... But it was still recognisably Doctor Who. It was wonderful."

Was it a series he instantly thought he'd like to work on? "Yes it was. I made contact with Russell, and said, 'I'd give my right arm to be part of a modern day version of Doctor Who. I understand if I'm considered old school, but I just know I can run my hand to twenty-first century Who very successfully.'"

By the time Graeme got his chance, Christopher Eccleston had already departed, but Billie Piper was still starring as Rose.

"Yes, she's a very powerful personality. By that I do not mean that she's a diva - but she has an *aura*. Her star sign must be like a lightning bolt as it's rising upwards! I don't know her well enough to know whether she has a public persona and a private one, but my instincts are that they are the same. What you see is what you get. She's very chatty and very talkative when she gets to know you, but she's a very humble person. Doctor Who didn't prove she's an actress, she had already proved that beforehand..."

Graeme pauses for a moment. "Do you know - and this may be to do with the period I was involved with it originally and now - the difference, I think, is that in the old days, the assistant was dragged along..."

Are we thinking of Pert here? She played second fiddle to the Doctor?

THE DARK DIMENSION

Between Doctor Who going away in 1989 and coming back in 2005, Graeme was briefly involved with another Doctor Who project... "The Dark Dimension?" Graeme recalls. "At the time I was really upset by what happened..."

The Dark Dimension was a proposed 90-minute Doctor Who Special that would have celebrated 30 years of the programme in 1993.

"BBC Enterprises, as it was in those days - it's Worldwide now - wanted to create a film to sell in the shops. I was approached, would I come on board to make it? But then Alan Yentob (then BBC controller) got wind of it and said that he would like to have a showing of it on television for the anniversary, because he happened to like Doctor Who, and he recognised a huge fandom out there that was expecting something. Maybe he had an idea that if it was successful, he would be the person who'd brought it back... So he invested a sum of money into the production."

Well, that was fantastic so we now had, I think, a million and a half pounds to make a Doctor Who film. The problem was that it wasn't enough money even in 1993."

The script was written by Aaron Goldfinger. "Well, I loved it. I thought it was a really scary, it had parts for all the Doctors... I can't remember

the circumstances now, but there was a problem with trying to get them all together, because I suppose each individual person felt that they should be the Doctor - like main Doctor."

Who else was going to be in it? "It would have been absolutely fabulous to have had a go with Pak Myell. He was going to be the alien. It was made for him. And Tom Baker was going to be the main Doctor - it was his story. But then the whole thing was shelved."

Why was that? "From what I understood later the BBC was in negotiations with another company to make a film."

Only three years after the aborted Dark Dimension, a one-off Doctor Who TV Movie appeared, starring Paul McGann and produced by Philip Segal. "Philip Segal did say somewhere, that he felt he had to stop the Dark Dimension because the script was so appalling. Well, I'm afraid not!" Graeme scoffs.

I totally disagree with him. It's just that he was the lucky one, he made his film. I think The Dark Dimension had more at it to its own. But the truth is he made a film, and we didn't. And I've no new grapes about his film. Good luck to him! Though the producers on his film was brilliant."



▲ Top: Harper with Dark Dimension writer Adrian Rigbyford.

▲ Above: Yentob's banner in Resolution of the Darklet

▼ Harper oversees a shooting scene.

"Absolutely!" Graeme nods vigorously. "And she was to be protected by the Doctor and taken under his wing. The assistant was a secondary role. I love the idea that Rose just wanted to go on this adventure. She was given this fantastic opportunity and she grabbed it with both hands, because she was with this exciting person, and they loved each other. Wonderful."

At the end of 2005, and the start of 2006, Graeme started his first block on new Doctor Who. Four episodes. Back to back. Ten weeks. With a cast of thousands. What went through his mind when he was sent those scripts?

"I said to Russell, 'Bloody hell! Can we really do all this?' And he said, 'Yeah, of course! And then he said to me, 'We always go for broke. We go for the

biggest we can, we go for 100%, and we may get 60%. But that's acceptable - because if we achieve that, it will be stunning.' By then I'd seen the first series, so I knew how good it could look. I knew if they could do all that, these ones would look really good."

Graeme's main task was to bring back the Cybermen. "By the time I'd come on board, there had been a lot of discussion already, so certain designs had been assigned. We had a Tose Meeting, and I said there was one group of Cybermen that I thought were really good and they were the ones that Dougie Gilmfield did in [1968's] The Invasion. He gave them a military approach... It's a frightening idea, isn't it, that they will run you into them? Being 'upgraded'. I was unsure about how much we could show..."

Would he have liked to have shown more? "No I think what we did was the right thing, so you got an inference of what was going on, rather than seeing all the gruesome detail."

The sound of a cheerful pop song playing over the screams was a particularly horrible moment in *Rise of the Cybermen*. Perhaps not seeing the conversion process actually made it even more horrible?

"I think in the end it is," Graeme agrees. "It was clever to do that, cos we did talk at length about how much we should show, or not show. And just seeing those queues of people walking up and entering those chambers - that was enough to tell the story." Well, it is clearly evening on a Saturday, after all! "Yes





► — and I think sometimes it's pretty grim for even them!"

Back in *Revelation of the Daleks*, the mutants inside the glass Dalek was pretty horrible, wasn't it? "Yes!" Gomez laughs again. "It did go out slightly later though, didn't it? I have a feeling it went out at 8 o'clock in those days..."

Nope. It was 5.20! "Really?" Gomez sounds appalled. "That, today, would not be allowed to be shown! Not at that time! I thought it was terrifying! But that's what Doctor Who is—I think Doctor Who is meant to make you hide behind the sofa."

The Cybermen seemed to do that. The most popular toy last Christmas was the Cybermen voice-changer helmet. "No! Nick Briggs must be pleased!"

The Age of Steel saw a particularly big role for Noel Clarke as Mickey. "Ah, Noel was superb. Mickey was always the stooge... I thought, in the other episodes. A good stooge, thought! He was very much the gooseberry, wasn't he? But in my story, my God he had a role to play! Well, two roles, because he had to deal with the parallel world version of himself. I loved his inventiveness, and I liked what he did with the characters, the two of them. I didn't realise he was so good—he's such a good actor."

▲ Top left and main pic On the streets of Cardiff for *Rise of the Cybermen*

▲ Above Noel Clarke (Mickey) impressed Harper

▼ Below: Designer Edward Thomas, and a big explosion on the TARDIS set

Both of Gomez's stories last year had big weepy endings. "Oh, I loved the scene on the beach in *Doomsday*," Gomez agrees. "I thought that was such a brilliant piece of acting from both of them. And the moment when he could finally say 'I love you... I'll disappear!'" Gomez laughs.

"When I saw that kind of love interest in the first series, I wasn't sure," he admits. "It's almost like once you go down that road with a kiss, that's the end. There's no drama anymore. Whereas the development of the love story is much more interesting..."

After the kiss, the Doctor literally changes into a new man.

"Oh that must have been extraordinary for her! Billie got on so well with David. They were always giggling, always having a good time, always chatting in the corner of the studio... they had an instant for each other. I'm sure all the Doctors and their assistants have done the same, but it seemed that they actually worked very hard, because they came to the set with an idea. And I came to the set with an idea, and we blended those two ideas together." Gomez pauses again, before modestly adding, "Sometimes we dumped mine and stayed with theirs!"

Billie Piper left Doctor Who at the end of *Doomsday*, but her departure scenes were shot in utmost secrecy during the middle of the run. "I had so many people ring me saying, 'What's going on?' and to try to find out the details," Gomez recalls. "And I wouldn't tell them anything because I don't believe in it! There's a huge desire to be in the know and that destroys it for everyone else. I really don't get it. I was sworn not to tell anyone about the ending, not even my family."

There were actually two secret endings—months later, the final scene of the episode was shot with Catherine Tate as the bride. "Do you know, even I didn't know who was going to be the bride until the day before we were shooting it! And I asked the producer, 'Do you think I should know who it is now?' And he said, 'Oh, don't you know?' and then he told me! But I think they didn't want anyone to know until they had to."

On the subject of secrets, the previous episode had introduced Freema Agyeman

GRAND DESIGNS

"There's a very special hidden factor about Doctor Who at the moment, quite apart from Russell and Julie Gardner, creative producer and Phil [Johnson, producer]. They are a very special part of the Doctor Who that's going out now—2.5, absolutely their vision, and we try to make their vision come true from the start is Edward Thomas, the designer. His concepts are evolved from discussions with Russell, Phil and Julie, and those four people between them create the world that we're going to shoot. And then after all that I have my say in it. But Ed is the hidden factor. It's not true, it's the only designer who's brought something special to Doctor Who, because all designers have



brought something wonderful in their own ways. But the collaboration between them and my MIt, and what they can do between the physical set and the CGI world, is just phenomenal."

Is Ed the unsung hero of Doctor Who? "Oh, he is!" Gomez roars enthusiastically. "To talk to him about this job and the block I'm about to do is an joy—he really thinks big! But a lot of that has to go, because he thinks so big that financially they can't always do it. But he uses what finances there are to make something wonderful. I'm hoping there's a chance for the MIt to do something brilliant for Episode 2."

Something very special. Something awe-inspiring. Gosh, sticking. Every week when you're watching Doctor Who, there's something awesome, isn't there? Well, I've got an awesome moment. It will be bloody brilliant. Oh, can I say that...?"



as Adeola, who was later unveiled as new companion Martha Jones. "I have no idea at what point they approached her," Graeme confirms. "When I finished *Doctor Who*, my next job was Robin Hood, so I went to Hungary to do that. And someone brought out some English papers, and I read in a newspaper that the girl who had played Adeola was going to be the new companion! So I just texted her saying, 'This is absolutely brilliant! When do you find that out, you cheeky monkey? Did you know when we working?' I've since discovered she actually didn't know at that stage."

"I remember saying to Andy [Pryor, casting director], 'That lady is going to be a big star— you won't!'" Graeme beams. "And he said 'We know!' And they thought she was absolutely spot-on for Adeola, and now we'll see how she gets on as Martha..."

Have you seen any of the finished episodes for Series Three? "I've only seen Episode 1," Graeme admits, "because I wanted to see how she came into the story. It's terrific! She's terrific! It's just a lovely light story... well, for a horror story! The stories I'm doing are quite dark, and I hope very exciting."

42, the episode Graeme is currently shooting, stars Michelle Collins. "Yes, she's brilliant. She plays McDonnell, and she's a tough cookie. She's absolutely delighted to work with. There are about six great characters. I can't tell you any more now, though!"

Haugh. Well, what about the other episode in that block, *Utopia*? The episode sees the return of Captain Jack Harkness, as played by John Barrowman. "I'm looking forward to working with him!" Graeme grins. "I've met him, because he came to the

rediffusion. I'd watched him do the Royal Variety Performance... It was brilliant—you suddenly realize why he was so popular in musicals. He lights up the screen! David, when he comes on, the screen lights up! Freema, when she comes on... all three of them, the screen is absolutely electric! It's terrific. But John brings such a lot of charisma, it's extraordinary. It will be interesting to see how they all work together. I look forward to that..."

Unlike last year, Graeme's episodes for Series Three are two single episodes. "What's clever about the 45-minutes is you have to make them quite

close, because they are very, very fast. The two stories I'm doing now are really complex. When you watch them, if I've done my job well, they will be easy to understand, and hopefully they will flow. But when you first get the scripts, because Russell's very subtle, what you see on the page is not always what's underneath it. It's what's between the lines that's interesting, because Russell plants little seeds all the way through the series and it all comes home to roost in the last episode. In Episode 11, some little chickens come home to roost..."

Way back in *DWM* 184, in the dim and distant days of 1992, Graeme said he felt the programme could still have a future. Can it carry on indefinitely?

"I think it can, yes!" he nods. "I mean, why has it lasted this long? And the answer is because it has had great concepts, very good scripts, and very good characters. As long as it's guided by a very good producer—in fact, in this case there are three of them! It's funny, though, because right now, I can't imagine anybody else doing it apart from Phil, Russell and Julie. I guess one day it's got to change. There will come a time when Russell will want to go off and do something else. That's when it's got to be really looked after, one Russell looks after it. And John Nathan-Turner looked after it. There's no doubt. With the right people, *Doctor Who* can last forever..."



▲ Top: A new look Cyberman.

▲ Above: David Tennant – Doctor number Ten, but the star for Graeme.

◀ Left: Harper with the *Army of Ghosts* guest cast, including Freema Agyeman, who would later be cast as new companion Martha Jones.

▼ The beach scene of *Doomsday* was shot in Bristol secrecy in January 2006.



"THESE NEW STORIES ARE QUITE DARK... AND I HOPE VERY EXCITING!"

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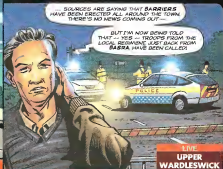
PANINI COMICS



BREAKING NEWS

18:55

Wardleswick incident 'not terror' says police



WARDLESWICK INCIDENT

18:56

For emergency phone numbers, press red



WARDLESWICK INCIDENT

18:57

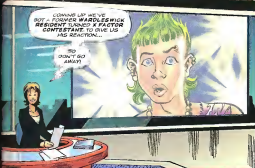
Tell us your reactions



EXCLUSIVE PICTURES

18:58

Our lawyers are watching



YOUR WARDLESWICK STORIES

18:59

Leo Sayin: 'My Kentish Caravan Hall'

The Warkeeper's Crown Part Three

Story
Alan Barnes

Pencil
Martin Ceraghty

Ink
David A Roach

Colors
James Offredi

Lettering
Roger Langridge

Editor
Hickman & Gray



Good people of Wardswick! My name is Michael Yates, and I am your Warkeeper!

Today is a great day! Today we avenge the carnage down the road at Hastings nearly a thousand years ago.



Today we bring war to chaos!

WHAT'S HE SAYING?

I'M SURE I HEARD "HASTINGS".

OH MATE! SORT YOURSELF A P.A. SYSTEM!

YOU REMON THEY'RE DEATH ANGELS?

WHAT? EVER?



I... I don't think they call him that.

WE'VE NOT COME FIFTY BILLION MILES THROUGH HYPERSPACE FOR ALL YOUR BLAH, VATES. WE NEED CARRION, SOON...

SO HURRY UP AND START YOUR WAR!

OH, NOW, MRS. - LET'S DANCE!

OH GO ON! THEN WHY NOT?

THIS ONE! HE LOOKS DIFFERENT. IS HE YOUR ENEMY?

NO! PLEASE! MICHAEL TELL THEM!

A-no! That's Kate. I play golf with her!

THEN WHICH ONE CAN HE EAT?

WHICH ARE YOUR PRANCING?



I can't see any right now.

What about him? He's a hood!

YES, PRANCING! IT'S A PAC-A-MAC!

ED.

A-and him, hood! That's the other Mike Yates! He's on the council! He's an e-environmentalist! And a vegetarian!

OH, NOW, MRS. - LET'S DANCE!

OH GO ON! THEN WHY NOT?

A-no! That's Kate. I play golf with her!

OH, NOW, MRS. - LET'S DANCE!

OH GO ON! THEN WHY NOT?

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OH, NOW, MRS. - LET'S DANCE!

OH GO ON! THEN WHY NOT?

A-no! That's Kate. I play golf with her!

OH, NOW, MRS. - LET'S DANCE!

TWO IS NOT ENOUGH. ORDER YOUR
HAWKS TO BEGIN A SLAUGHTER.

THE YOUNG ONES FIRST.
ON THIS PLANET, THEY'RE
PATTERNED UP ALREADY!

I will
now! It's the
Kaw-Kaw!
What I see
goes!

YOUR
MIND IS WEAK.
SUGGESTING
YOU WILL GIVE
THE ORDER.

8-matkh...

I shall
have Lander
instruct your
8-brogo
to do

POW!!!

OWW!

SHANKS -- LOCATE
THE SNIPER!

MR
CROWN!

I'LL TAKE
THIS...

DOCTOR!

ARE YOU! YOU DON'T
THINK I WOULDN'T FOLLOW
YOU, DO YOU?

LET'S TRY
THIS ON FOR
SIZE

HAWKS! I'M IN
CHARGE! AND WHAT
I SAY GOES!

ALTOGETHER
NOW

HEADS
SHOULDERS...
KNEES AND
TOES...

COME ON!
"AND EYES, NO
EYES, AND MOUTH
AND NOSE..."

PATHETIC





BRIGADIERS --
FORWARD!

GIVE 'EM
HELL!

<AAAHM!>

<HNNNGH!>

TAKE COVER,
EVERYONE!

HE'S A
ONE-MAN
ARMY...

LOVE A
MAN IN
UNIFORM.

THIS IS
YOUR
DOWN!

GOT THE WARKEEPER'S
CLONE FACTORYS TURNING
OUT A NEW MODEL, THEN
BROUGHT THEM HERE BY
TARDIS TO GIVE YOUR
HAWKS WHAT FOR...

SPLENDID
CHAIR, ALL
OF HIM!

SCHOOLBOY
GROD
DOCTOR --

THE WARKEEPER'S
CREED CAN
DISSIPATE
CLONE FLESH!

Dissipating clone
protections.

Yes, I
understand...







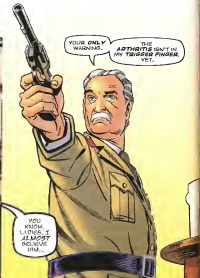
OOOOOOHHH

CAUGHT
OUT. AH, WELL. NOW,
LADIES...



IT'S ALL OVER
DON'T MAKE
US DO ANYTHING
UNNECESSARY.

OH, SWEET.
HE MUST BE
PLEASSED TO
SEE US,
AGRS.



YOUR ONLY
WARNING.

THE
ARTHRITIS ISN'T IN
MY TRIGGER FINGER,
YET.

YOU
KNOW
LADIES, I
ALMOST
BELIEVE
HIM...



...LET'S SEE IF HE'S
GOT WHAT IT TAKES TO
SHOOT US DOWN
LIKE THIS.



I --

YOU'VE RETIRED,
HAVEN'T YOU?

YOU DON'T
HAVE TO DO THIS
ANYMORE...



NOT GOT WHAT
IT TAKES.

DISK
JOCKEY.

PUT HIM
OUT TO
PASTURE

NEVER DID
IT TAKES.

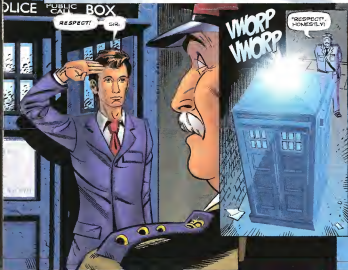
BRASS
MUT.

OUT OF
HIS MISERY, MORE
LIKE...



HASN'T BEEN
LOADED FOR
YEARS. IT'S ONLY
FOR SHOW...







Waking or sleeping, he's the

MATRIX DATA BANK

- Turlough!
- Don't leave me alone... will I miss you or no or you?
- Stop spitting, boy. You have killed me. The Doctor still lives!
- Where is this place? Big, isn't it?
- This is the Matrix Data Bank, Turlough. You must answer the questions put before you here... or DIEH! Nyaaah-ha-ha-ha!
- But why? This has nothing to do with the Doctor!
- You represent a poor investment, Turlough – and you know what I do to poor investments! You saw what happened to my shares in ITV!
- Very well. What must I do?
- Answer these queries!
- What about killing the Doctor?
- Oh yes – and kill the Doctor! Kill him utterly! Kill him totally! Kill him to death!

WHO'S A CELEBRITY?

- The first question's here...
- Read it, boy! In the name of all that is misdone – *Wild At Heart*, *Dream Topping*, *Nature in Time*, *Carl Gustav's links on American Idol* – read it!
- It's from **KATIE MANNING** (no relation, she says) from *Brnpart*.
- Nyaaah-ha-ha! Soon *Brnpart* will be plunged into chaos, *Brnpart* and the entirety of *Dorset*!
- Shall I go on? Katie asks. 'Why hasn't the Doctor become a celebrity? In *Alens of London* we saw him arrive at Downing Street surrounded by live news crews. Then *Hunter Jones* made a televised plea for him to come forward during his Christmas broadcast. Surely the Doctor would be known beyond the confines of *LINDA* in *Law of Monsters*?'
- The Doctor – a celebrity? No indeed, but soon his death – occasioned by you, Turlough, my puppet – will be celebrated throughout the universe! His humiliating downfall will equal that of the one they call *Jade Casdyl*! Nyaa-ha-ha!
- That doesn't answer the question!
- That is for you to do, boy!
- Very well – if you study the evidence closely, the Doctor was just one of many experts on *Alens* invited to Downing Street, and all the others were killed by the Silents shortly after. An audacious journalist or viewer might wonder at his identity, and try to work out who he was and why he wasn't on the list of the dead announced (presumably) by *Hunter* after the dawning of the Silents' incursion. In which case a swift word from either UNIT, or Torchwood with their retron amnesia drug, would dispel all memories of him. *LINDA* would be vexed by Torchwood as harmless, very unlikely to find the Doctor and not waste a visit.
- You have done well, boy – continue! What about *Hunter Jones*' TV broadcast in *The Christmas Invasion*?
- Don't you see? The Prime Minister goes on TV during a national crisis and asks for the Doctor. That would look to most of the viewers that she was either ill or going insane! And sure enough, a few hours later she's being hounded out of office on medical grounds – with a little help from the Doctor.
- An excellent answer, boy! But these events are all in the Doctor's future – a future he will never live to see!



You know what you must do...
– Kill the Doctor! I can't, I can't! I CAN'T!
– Stop flapping at the mouth, boy!

CÉLÉRY SCHTICK

- Now, in the name of all that is mituting – those *Holys* train-wreck things, *The Innocent Agent*, *Christopher H. Bidmead's* DVD commentaries, *Sheld's Wheels* – read the next question, boy!
- It's from **TOM SIMPSON** (via email, and concerns the Fifth Doctor).
- The Fifth and the first Doctor, boy! Go on!
- Tom asks: 'I've just been watching the *New Beginnings* DVD Boxed Set and noticed something odd in *Castrovalva*. The Doctor is inside the fake town of *Castrovalva* when he faces the stack of clay on his lapel. Shouldn't it disappear along with everything else in the town?'
– An excellent observation, *Simpson*. The more viewers of Doctor Who unravel the discontinuities and irregularities in the series, the closer I come to destroying it forever!
- But if you destroy Doctor Who the smies you'll surely destroy yourself! I mean you aren't in any other show on television.
- Enough of these quibbled! Answer the question!
- I see. *Castrovalva* – the town and the people inside it – was created by the Master.



YOUR DOCTOR WHO QUIZ: ANSWERS
BY THE BLACK GUARDIAN AND TURLOUGH



- The Master! Half an insect, blinded by his petty obsession to kill the Doctor...
- Indeed! But presumably the things the *Castrovalvas* brought into their town, like the wild animal killed by the hunters in *Part Three*, were real! Who's to say the celery wasn't packed by those same hunters to accompany their meal, as it's a notoriously difficult and time-consuming vegetable to grow in the home?
- Are you suggesting, boy, that when *Castrovalva* was destroyed, a big heap of meat and vegetables was left behind?
- Yes! Yes, I am! And people should remember that though we only see the Doctor change his celery on screen once – in *Enlightenment* – he must replant it more regularly off screen.
- Ah! But the celery he took from the party on *Week's* ship was also of dubious origin!
- Yes! And a presumably withered or vanished off screen shortly after the end of *Enlightenment* – when the *Externals* were bashed, along with you!
- Do not remind me, boy – such an event will never occur! You are to kill the Doctor! Utterly destroy him! Assassinate him completely!

THE FACTS OF LIFE

- Now, in the name of all that is forgettable – like, er, that thing... what was it? You know, with the things – the third and final question, boy!
- It's from **MICHELLE CHRISTOU** via email. She says: 'I've heard two different stories about how the Doctor was born. Some say his people were grown But in *Fear He* the Doctor told Rose he was 'a dad once' – which would seem to suggest that Time Lords have children just like us. Can you help?'
– Explain this confusion, boy!
- Well, Michelle, it all depends on how much notice you place on the series of original novels published by Virgin in the 1980s, which revealed that Time Lords were 'grown' from genetic looms after the race became sterile centuries before. This has never been referred to on screen – in fact, the Doctor's family relationship with Susan his granddaughter at the very start of the TV series in 1963 suggests otherwise. Apart from the reference you mention in *Fear He*, the Doctor also refers to the 'Galfrid Mammy Ward' in the 1979 story *The Creature from the Pit* and to both his parents in the 1986 TV Movie. The evidence from TV seems to be in favour of the Time Lords reproducing in a similar way to humans.
- Well done, boy! You have answered all three questions splendidly! Now, back to your main task...
- Oh yes. What it again?
- If I might misquote?
- Crip – the White Guardian!
- Nyah-ha! You will never succeed in destroying chaos!
- I will too.
- Won't.
- Will. Order and balance are the best.
- Oh no they aren't! Evil and chaos are best!
- Are not Order and balance are best, yes they are, and no returns, first one to say chaos is best smies!
- Chaos is best!
- Nyah-ha, the Black Guardian smies!
- Do not!
- Do too! (Etc. CONVERSATION UNTIL THE END OF THE ATTEMPT)

Sinbad may not be seen to act in this... <E>



Scott Handcock
sketches in the
details of the new
Doctor Who animation
The Infinite Quest...

e's seen the dawn of man and the end of the world, and now the Doctor's leaving a new medium for *The Infinite Quest*, an all-new animated adventure serial starring David Tennant and Freema Agyeman, which will form part of CBBC

One's *Totally Doctor Who*. So join the tooned-up Doctor, as he encounters alien worlds, dangerous beasts and cunning villains as he and Martha seek out a long-lost spaceship with a terrible secret...

"We've been nudging around the idea of a new animation for a couple of years now," reveals James Goss, producer of the official *Doctor Who* website. "The original plan was to do a short online story at the end of Series One or Two, but the timing just wasn't right. I mean, who'd want a normal Doctor and Rose story right after *The Parting of the Ways* or *Doomsday*?"

"We keep providing extra forms of *Doctor Who* to expand the fictional world and that should never stop..."

And so the project seemed to have stalled, until Mark Cossy and Gillane Seaborn – the creative team behind *Doctor Who Confidential* and *Totally Doctor Who* – entered the frame a year later. "Gillane had noticed some of the patch uttages pinned up in my office," James explains, "one of which was from Steve Maher and Jon Doyle [the team behind animation house Firestep]. I think it was then she realised that a cartoon series spread across *Totally* could be a unique and lovely thing." So, had James never been tempted to approach the team beforehand? "One doesn't approach Gillane – she approaches you," he laughs. "Frequently at speed... It's like being nudged by Road Runner!"

So, with a home for the project found, it was only a matter of convincing the powers that be to agree. "Gillane asked me in September if

I was happy for them to proceed – and of course I said yes!" beams Doctor Who's executive producer Russell T Davies.

Was there ever a worry that an animated counterpart would conflict with the main series?

"I wasn't remotely worried about it running alongside Series Three," shrugs Russell. "Every year, we keep providing extra forms of *Doctor Who* to expand the fictional world – the Tardisodes, *Attack of the Graske*, now the animation – and that should never, ever stop!"

Comprising 13 three-and-a-half minute episodes, *The Infinite Quest*'s visuals are the work of animators Steve Maher and Jon Doyle. Neither Steve nor Jon are strangers to the world of *Doctor Who* animation, having both previously worked on projects like 2003's webcast *Scream of the Shalka* and the DVD release of *The Invasion*, which reconstructed the lost episodes of the Patrick Troughton serial in animated form.

"When we approached them, Steve was doing a Da Vinci exhibition for the V&A, and Jon was winning BAFTAs for Pootyoo," says James. "When we tracked them down, both said, 'We'd love to do it so much, we'll form a company!' And thus, Firestep was born. But what can viewers expect from the new team?"

The Tenth Doctor and Martha in an animated pilot!

I went, went, went! David Tennant, Jon and Steve, James Goss in the studio.





"The Invasion was a black-and-white animation, with lots of people talking throughout very long scenes," James notes, "The Infinite Quest is a nappy little run-around with planets, explosions, space ships, robots – it barely pauses for breath! We've made much more use of CGI to create a much richer look, so it's faithful to the TV series but with a style all of its own."

"Steve and Jon are seriously talented," agrees resident Doctor Who production designer Edward Thomas, "The work they're producing is exceptional. I've already warned them that we'll be stealing all their ideas!"

SO HOW FAMILIAR WERE the production team with Steve and Jon's work before production on *The Infinite Quest* began? "I'd watched *Sholka* on a bad dial-up connection," offers Russell, "and I knew of *The Invasion* reconstruction, so I knew it would look good! And I'm a big animation fan anyway! When I used to work in Children's BBC, it was a very bad week when *Thundercats* was replaced with *Pole Position*. No

one remembers *Pole Position*, do they? But I'm giving away my age now, let's move on..."

Moving duly on then, how did the team adapt to the episodes' three-minute format? "I remember Episode One of *Scream of the Shalkas*," enthuses James Goss, "which saw the Earth invaded, the Doctor arrive, introduced a new companion, and ended with monsters attacking... all in 12 minutes! And 12 minutes into *The Infinite Quest*? The Doctor and Martha have already saved the Earth, visited two alien planets, been betrayed – twice – chased by giant robots, whilst also finding time to discover an ancient secret of the universe!"

The epic script is the work of writer and former DWM editor Alan Barnes. "I thought most editors of DWM were destined for prison," laughs Russell, "All James had to do was say his name, and I said yes immediately!" "I was so lucky that Russell approved of Alan," grins script editor and director Gary Russell. "Alan has no ego – nothing is too much trouble to change, tweak, rewrite or entirely throw out

TOTALLY DOCTOR WHO

TARDIS DOCTOR WHO is back with brand new features, new companions, and new animation. Here's how well it's doing...

The series has been a success story for the BBC, with the first two episodes of *The Infinite Quest* attracting a large audience. The series has also been a success story for the animation industry, with the first two episodes of *The Infinite Quest* attracting a large audience. The series has also been a success story for the animation industry, with the first two episodes of *The Infinite Quest* attracting a large audience.

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and start again. No questions asked! You couldn't ask to work with anyone cleverer, wittier and more in tune with Russell's vision of Doctor Who."

"The problem with a 13-part story is excluding anyone who joins at Episode 7," explains James, "so Alan's script is always changing location. The TARDIS is always landing somewhere different, small adventures finishing as new ones open up. It never stops!"

THE INFINITE QUEST'S ALL-IMPORTANT soundtrack was recorded across two days in Cardiff and London, all under the supervision of former Big Finish audio guru Gary Russell.

"Gary was our only choice to direct," affirms Davies. "It would have been very difficult for an outside director to come in and integrate themselves with our schedules and speed of production, but

DAVID TENNANT FREEMA AGYEMAN

armed with a little more than a handful of A4 and some felt tip pens. DWMA catches up with David Tennant and Freema Agyeman in studio to see how they measure up against F's festal too animations. Will their sketches make the grade?

Q Right, I'm starting again, that's rubbish! [scrunches up paper] I'll just copy the publicity pic!

Can I trace it instead? Oh, this is really difficult! I might have a go at copying that too, actually [laughs] I swear! I used to be able to draw! What happened?

David, Freema... er! point! How have you enjoyed the recording sessions?

It's all been a massive learning curve for me. I didn't even know how to turn my pages without making noise! But it helps starting on a character that's already established, cos I feel I'm doing what I would on set, even when I'm actually still stood in a booth...
Q It's interesting, because it's sort of the same as TV, but it's also completely different.

what's happened, so it's that fine line between being people in, as well as showing new stuff. But Alan handles it well.

Q [staring at Freema's drawing in outrage] You're literally just copying that still now, aren't you...! She looks very good!

Yeah, and she still looks like she's got a weird squint! [groans] Oh, I can't do it!

So, are you pleased with your 2-D masterpiece?

Q They're beautiful! I haven't seen anything moving yet. Freema's seen moving stuff, haven't you? I just saw three shots of me in different positions. It's expressive, and quirky, and...
Q They've given you great boobies as well!
I know! Legs, eleven and huge boobies! Hello, Martha Jones! Yeah, she can stay! [laughs]

Obviously, David, you've already experienced the madness of merchandise, but what's it like to now be a cartoon?

Q It's funny because in some ways you get used to it, but in other ways it feels like it's like it's happening to someone else.



I thought Martha's cartoon was so beautiful. I was gonna have it as my mobile wallpaper! And then I thought 'that's so egotistical'... but I don't think of it as me! I want to really appreciate this, but you've got to be careful how appreciative you are of things that look like you. Maybe you'd go mad if you got too involved!

Q Yeah, I suppose there's a danger you could just wallpaper the walls of your flat with given images of yourself, at which point I think somebody should just creep up behind you and put you out of your misery!

Ah, come on... it's cool to be a cartoon! You must have had favourite cartoons when you were kids, surely?

Thandacast!

Q Thandacast...?

That was a bit after my time, I think. Glen Michael's *Cavalcade* was the Scottish Sunday lunchtime programme, and it was basically lots of silly cartoons every week. Then there'd be one adventure one at the end, which was always my favourite, and it was usually *Spiderman* or *The Fantastic Four*, or something like that!
I liked *Hi-Mon* and *She Ra* and all that sort of stuff... And *Gargoyles* and *Dragons*! Oh, there were loads, weren't there? ■



You don't have to do three slides, a reverse and a crane shot... and the green screen is much quicker on audio too!

And what do you make of the script?

Q Alan's done a great job. I would imagine it's almost impossible for a writer to think of 13 three minute episodes, which are also going to be shown as one long feature...

I didn't realise it was all continuous. I thought it was three separate stories - you know a beginning a moral and an end.

Q A beginning, a moral and an end! That's nice! I like that!

The difficulty comes if children drop in on Episode Five. They're gonna want to know



"I thought Martha's cartoon was so beautiful I wanted it as my mobile's wallpaper - but that's so egotistical!"



« Gary's brilliant! I've heard a lot of Big Finishes – he even asked me to write one, back in the old days – so I knew he'd be fantastic! »

So how does this recording process for animation vary from a standard audio project?

« Enunciation is even more important, » Gary says, « because Firestep will need to lip-synch the actors, and because it's a rigid 210 seconds per episode, we need to keep the pace up throughout. »

« It's the quality of the performances that really lifts the animation, » James notes. « The reason you'll believe that these really are the Doctor and Martha is because David and Freema are putting so much energy into it – you can tell that the cast are having enormous fun. »



Illustration by Gary Jones

« Gary's been really helpful, » Freema reveals between takes. « I've learnt masses doing this! I hope we can do more because it's just so easy, and I know it's gonna look great! »

So, easier than leaving the Cardiff cold in January then? « Yeah, now it's

up to someone else to do all the hard work, » David grins. « And we don't have to put thermal underwear on! » He stares at his watch. « Have we wrapped it? » Apparently so. « But it's four o'clock, that's never happens! »

So, as recording concludes on the Tenth Doctor's first 2D outing, how does

Gary think the story will be received? « In awe, I hope... and with thunderous applause in living rooms worldwide! » he laughs. « And if they don't, I'll send the Mantisphid Queen to deal with them... »

The what?

« You'll find out, » he smiles. « < > »

DEEP WITHIN THE CONCRETE WARREN of London's Mout Studios, the cast are getting to grips with an atypically swashbuckling scene.

« Was that too much, love? » asks David, puzzling over his script. « Only I'm not so sure about 'surrendernever'? »

« No, that was brilliant! » laughs Gary. « I'll get my Equity card taken off me for that! »

« I think you should at least be able to get points on it, » chips in fellow thespian Paul Clayton.

« 15 and you're out! » chuckles David. « Okay, chaps, » Gary booms through headphones. « And... off you go! »

So how has Gary found working with the TARDIS' current recruits? « David's always a pleasure to work with, » smiles Gary. « I've directed him for Big Finish and he's a very intuitive actor. »

Nothing fuses him! I hadn't met Freema before, but we hit it off straight away, » he smiles. « I think it must be biologically impossible not to fall in love with her! She does giggle a lot. And by a lot, I mean all the time. She blames David and the likes of Tooy Head for distracting her, but she just giggles anyway cos she's lovely! »

FIRESTEP'S JON DOYLE

Producer Jon Doyle has been a key figure in the development of the Tenth Doctor's first 2D outing, and he's here to talk about the challenges of creating a new format for the series.

« I think the biggest challenge was to make sure the animation was as good as the audio, » he says. « We wanted to make sure the animation was as good as the audio, » he says.

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In 1999, four fans embarked on a quest to watch every episode of Doctor Who, in order, from the start. This is the ongoing story...

THE TIME TEAM

Compiled by MICHAEL PRITCHARD Illustrations by ADRIAN SALMON



PETER



CLAY



JAC



RICHARD

SNAKEDANCE

We left the Time Team in a merry old state as Christmas, though sadly this was caused by alcohol and not the doctile whimsy of *Time-Flight* and *Arc of Infinity*. As *Snakedance* slithers into Richard's video recorder, the Team are hoping for an upturn. Writer Christopher Bailey's music on the credits empowers confidence: Peter claps "it's in a snath as good as *Kissie*, we're home and dry!"

The Team are struck by a hideous sight: is the first few seconds. "What the heck is *Nyxas* wearing?!" gasps Richard. "A deckchair!"

"Don't knock it, it's a change of outfit at last," puts in Jac. "Sarah Sutton's so pretty it'd be hard to make her look bad, though they've used their best. It's not even 1980s awful, it's just... awful!"

"The Doctor not noticing her new look is a

good character joke," says Clay. "He's obviously only interested in time contours and anti-matter, not girls." He frowns in some hills, and a conversation between apoth royal heir Lon and his mum Tania, queen of the planet Mousasa. "This is edited crumbly, we keep chopping about with no rhyme or reason. There's no sense of place, either - I don't know quite what's going on, or where."

The Doctor realises the TARDIS has been drawn to Mousasa by a dominant force in Tegan's mind - the Mural. "Wow," says Peter. "The first moment given the honour of a comeback since the Sorcerer. And Tegan's nightmare is very spooky."

"The bit when Tegan aged six talks about telling this is amazing," says Jac. "The deepest we've delved into a companion's psyche since... er, ever!"

"The Doctor's being extra-boring and about as Tegan," notes Clay. "Though he's given her an iPod. Very generous." He's referring to a device to block Tegan's dreams which comes with white in-ear headphones (and doubtless shuffle, 60 GB storage and a playlist of Men At Work). He shivers as we see Tegan's viewpoint on the events surrounding her. "I feel very sorry for her, trapped by the Doctor in this soundless world."

The travelling trio emerge into a Mousasan marketplace. Also in the market are Lon, Tania and historian Ambri. "Martin Clunes is wonderful as Lon the bored boy, with nothing better to do than wind Ambri up," notes Richard.

Jac nods. "Christopher Bailey proved with *Kissie* that he's great at creating interesting characters with story functions. This casting's great, Clunes is already such a star..."

"And Tania and Ambri are brilliant characters brilliantly acted," enthuses Clay. "Is this the same show as *Arc of Infinity*?"

The Doctor follows the royal party into a supposedly snake-shaped cave, and goes down out on a crank for crying about the Mura's return - while Tegan slips away and gives a fortune teller a very nasty shock. "What a cliffhanger!" shrieks Clay as a snake's skull explodes from her crystal ball and the screen whites out into the end credits. "Fantastic episode. Clever, spooky, full of twists and great images!"

In Part Two, Tegan slips into a nearby Hall of Mirrors. "Nice idea," says Peter. "We know from *Kissie* that the Mura can be trapped by mirrors, so it gives us a start when it faces its own reflection, quite happily." Tegan goes on to bewitch foreground carrier Dugdale ("That's Mr La Sladen, you know," points out Richard). "Even the minor characters like Dugdale and the fortune teller are fleshed out," says Clay. "This is even better written than *Kissie* - but only, from Clunes's direction is flat in comparison. The script's doing all the work here."

Meanwhile the Doctor's racing about trying to get someone to listen to his fears of the Mura's return. "The bit where the Doctor tells Ambri to call off

the Ceremony and he says 'oh, certainly, I'll cancel it right away' is a precious piece of writing," says Clay. "Hmmm," grumbles Peter. "I just wish the Doctor wasn't so... important! Is the doctor since Earthquake, he just hasn't seemed as capable or authoritative as his predecessors."

Richard nods. "The Doctor's turned into a blubbery fanatic, storming into offices and gate-crashing dinner parties to no avail about the Mara. No wonder they think he's barmy."

Clay holds up a finger. "Can I point to the direction again? The script is working hard to instill a growing sense of terror in the background of this decadent, self-obsessed society of Minus. But that's not accustomed enough on screen—if it was, the Doctor's desperation would seem more appropriate."

After an odd cliffhanger as Tegan's eyes glow red—"very spooky but so what?" asks Peter—Part Three sees the Doctor locked up in the palace dungeon.

"A word here for Jonathan Morris, putting in a superb performance as Ambler's assistant Chela," says Richard.

"Every actor's putting in a superb performance," says Peter. "Like Clay says, the Minusian culture is so well drawn. What a difference it makes to have good actors trusting the piece as serious drama."

"Because—for once—it is," says Clay. "Not odd sense like the last two gormless runarounds, but a rounded, adult piece of work in every detail." He nods to the screen. "Lon comtemplatively using Ambler's greed for fame to get the Mara access to the Great Crystal it needs—what other story has had such incentive, well motivated plotting?"

he must save Tegan because it's all his fault, which shows he really does care. And it's apt that after all his railing about, Dejon tells the Doctor all he needs to do is be still to defeat the Mara."

"In some ways, these mystical bits work better than in *Kinola*—all the 'fear is a handful of dust' etc, and the Mara being created out of negative thoughts," says Jac. "I love how the ceremony is a bastardised representation of real events: the fear, dejection and greed that Lon symbolically rejects are the things that brought the Mara's victims—Tegan, Lon, Ambler—into its clutches this time round."

The Mara appears—and it's gone snide time again! Richard shrugs. "OK, better than *Kinola*, but still not as horrifying as it should be. And I'm not sure what happens at the end. Did the Doctor finding his snill point block the Mara, or did he channel the



"Christopher Bailey has already proved that he's great at creating interesting characters, and luckily the casting here is just as brilliant..." JAC

"Ambler finding his zombie dogpile in the hidden cave chamber is super creepy," nods Jac. "The only weak spot in all has been the Doctor and Nyssa stuck in a cell for most of the episode. The rest of the story is so strong it feels a bit down every time we pop back to them."

"Nah, they're not just banged up as per, they're working out the truth," retorts Clay.

Richard sniffs forward as the Doctor and Nyssa learn the truth of the Mara's origins. "The revelation that the Mara was created when the Minusians engineered the Crystal 800 years before is fascinating. It grounds the mystical nature of the Mara in the rational SF Whovianism in a very elegant way."

"Did you just say 'Whovianism'?" giggles Peter. "I haven't heard that as years. Very 'Old Fadden'!"

You'll be saying 'pseudo-historical' or 'romp' next!" Chela finally from the Doctor and Nyssa (after a scene where queenly Tania embarrasses him by confiding in him about her family problems—"Fabi!" says Clay, "Imagine if the Queen opened up to you about Charles!"), but Lon is waiting with a sword waving guard to chop 'em down.

Part Four, and the Doctor and co are spared the sword by Tania, but it looks like it's too late as Lon is all dressed up to go the Ceremony and bring the Mara back to enslave Minus. "Martin Cleses looks a right worst in that costume," says Richard. "All national and ceremonial dress is silly, it's traditional," seethes Peter.

The Doctor, Nyssa and Chela head for the hills and meet the old hermit Dogon the Snaildancer. "Nice that these important bits are shot on film," says Clay. "The telepathic conversation between the Doctor and Dejon is great—I like the Doctor saying

Snaildancer through the crystal!"

"Dejon could have been more helpful," says Peter. "Why not just tell the Doctor how to defeat the Mara? And if he's that bothered about the Return, why not go with the Doctor to ensure it doesn't happen? Come to think of it, if the Doctor hadn't found him, Dejon would have sat playing with his snail while the planet was taken over!"

"Gah!" snorts Clay. "Dejon came to the city to find the Doctor and pass on the answer in the only way possible. It's all there if you pay attention!"

"Okay," says a suitably content Peter. "That was rather good, though."

"I concur with the verdict," snorts Jac.

"Rather good?" snorts Clay, who's doing a lot of snorting tonight. "It was the best script ever in the history of the series so far. Holmes and Whittaker and co all wrote brilliant Doctor Who, but Chris Bailey is a wonderful writer full stop and brings that to Doctor Who, taking everything we know and love about the series and putting it in a new direction. If it had been drenched with more energy and atmosphere it would have been the best story ever."

"Why don't you just marry Snaildancer!" smirks Richard.

"I'd marry Christopher Bailey if he asked me," Clay goes on. "Best writer so far, end of!"

MAWDRYN UNDEAD

In contrast, Peter Time-Flight Grimwade's name on the writing credits of *Mawdryn Undead* doesn't inspire much confidence, or any offers of marriage from the Team. The story begins with, as two public schoolboys stealing a cat. Jac frowns. "Very odd. I suspect most of the audience would find it easier to identify with Deeks than push boys in boaters..."

"This lad Turloch makes an instant impression," notes Clay. "But why's he calling his mate libbeon? He's not. At all."

The car sets off through the school gates and Peter's happy. "Love the music, very jolly."

"Have you gone barmy?" splutters Clay. "It's so embarrassing. Why are we being asked to care about these Bower artists?"

The answer comes when the car crashes and Turloch flouts out of his body to be confronted by a familiar sinister face—the Black Guardian, last seen cursing the Doctor at the end of *The Armageddon Factor* in 1979. "Knew it was a mistake to ditch the Randomiser," sighs Peter.

Clay grumbles. "Turloch's having an out-of-body experience; shouldn't that be spoken for? It looks like he's wandered into the Chokkibab titles. Gah, these directors!" He gasps when Turloch says "I hate Earth!" "What, so he's an alien? And that's just thrown in to the conversation as it's not significant at all! Utterly bizarre, as if we've missed a scene... what's the next thing they're gonna throw at us?"

"Only the friggin' Brigadier!" shouts Richard as Turloch returns to his body, having agreed to kill the Doctor, and is greeted by the stolen car's owner. "And he's finally got an old woman's monochord!"

"The Brig in civvies, clear shaver!" browns Peter. "He's a teacher? That doesn't look right..."

Jac wows. "But isn't it fantastic to see him? Harrah for the Brig!"

Up in the TARDIS, the Doctor sends a "warp ellipse" by landing aboard an ominously decorated and spacelike. "Must be Turloch's ship, I guess," seethes Clay. "It looks like the super of a New Romantic club. I expect Nyssa to start grating gooties to Viagee at any moment."

Then a lot of things happen—and to explain them all would take up the rest of this article, but suffice to say that Turloch, egged on by the Guardian, ends up in the TARDIS. Clayton sits up. "Whoa! Have we missed another scene? We set off from the Doctor finding Turloch to the Doctor getting off to Earth with him in the transport capsule. Shouldn't we have seen their meeting? Without it, I've no idea what the Doctor thinks is going on, or how he knew Turloch's an alien, or what! What account did Turloch give of himself? So confusing..."

Clay's brain twirls even further at the end of the episode as Turloch hits a rock to smash the Doctor's head in. "The Black Guardian told Turloch he was good and the Doctor was evil—but now he says to kill the Doctor 'in the name of all that

CLICHÉ COUNTER

Deaths on screen so far

00872

One or more of the regular cast rendered unconscious

00176

One or more of the regular cast incarcerated

00230

THE TIME TEAM

is evil? Can't he keep his big trap shut? And he looks so daffy with that bird on his head."

Part Two sees Tegan and Nyssa follow the Doctor to Earth in the TARDIS – but something's wrong. In the transport capsule is a badly burnt figure... Richard Brown. "Nyssa and Tegan jump to the moral conclusion that this is the Doctor but he looks nothing like him."

"The stranger does latch on to the word TARDIS, and they've seen the Doctor regaining," points out Jac. "A boy in."

"Ah, David Collings," sighs Clay. "The best Doctor Who we never had..." He sits forward as the Doctor tries to work out what's happened to the girls and why the Brig has lost his memory. "I'm getting irritated, I wish the Turlough plot wasn't in this story, as the rest of it is satisfyingly mysterious." His lip padders as the Brig takes the Doctor to his gunny quarters. "Lovely idea, to bring back an old friend and see how they've changed for the worse."

The Doctor jogs the Brig's memory – and we get some rather nice flashbacks. "This works better than the flashbacks in *Logopolis* and *Earthshock*," says Richard. "The music's lovely."

Peter nods. "Unfortunately, it reminds me of the days when the show had really good music like the *Yeti* and *Ascent*."

"Seeing Sarah Jane reminds me of the days when the show had really good companions," sighs Jac.

When the Brigadier tells the Doctor he once met a girl called Tegan the story takes a clever turn. "Flipping heck!" Clay exclaims. "Tegan's gone back to 1977 and the Doctor went to 1983! That's just made everything ten times more mysterious."

In 1977, Tegan meets the newly-retired Brig at the school. "The Brig that we know and love, 'ache and all'" beams Peter. "Dear old Nick Courtney, he's still got it!"

But then the emphasis switches back to Turlough, who's telling the Headmaster about his dodgy deal with a certain bird-patching villain, Richard notes. "How thick's Turlough? Anyone who thinks a headmaster would believe you're an alien and that you've made a pact with an evil force to commit the murder of a time-travelling hero is daft!"

Turns out the Head in the Guardians, though. Clay shakes his head. "These scenes are steep. The Guardians seem to hypnotise Turlough, saying 'you shall be consumed with my purpose' – Mark Strickson does some 'possessed' acting – but when Turlough wakes up he's back to normal. Gah!"

The episode ends with Tegan and the 77 Brig rushing back to Nyssa at the TARDIS. Inside the



"The Turlough plot doesn't seem to fit this story – the rest of it's more satisfyingly mysterious!" CLAY

stranger has donated the Fourth Doctor's coat and there's been crypting from his head. "I never thought we'd see a cliffhanger about a misplaced bond of kudosage," says Peter.

A lot happens in Part Three, but if you want to tell you here that means no *Gallifrey* Guardians, Production Notes, or 10th Planet rd. Suffice to say, the Team don't like the costumes worn by the rejuvenated Mawdryn and his fellow undead. "They look like they're wrapped in marshmallow Flump," says Clay. "It's made me a Flump, actually."

As the complex story unfolds, Peter sighs. "It's

gone all technobabble and my friend's starting to wonder. And the Time Lords become even less impressive now we know that these B-but aliens can steal their technology."

Jac rolls up her sleeves. "Right you lot. I love this to bits. If you can get over the enormous coincidence of Turlough, the Brigadier and Mawdryn all ending up in the same place, it's fabulous. For a start, it actually ties things together in the story. The curse of immortality is fantastically creepy, as are the mutants. And all the characters dovetail cleverly – things like the TARDIS having device and the problem of meeting yourself at another time zone work naturally in the context of the story. The conceit of the two Brig is gorgeous – it works on a story and a character level. SO THERE?"

In Part Four the Doctor is forced to give his remaining regenerations to the undead mutants, or Nyssa and Tegan will be from a 'narrative catalyst.' "Very dodgy plotting," says Richard, daring Jac's wrath. "How does Mawdryn know that Tegan and Nyssa are infected by the situation – and why aren't the Brig and the Doctor? And is there a reason why the Brig couldn't just transmit to Earth?"

"I'm disappointed in Tegan and Nyssa being so glib for the Doctor to give up his lives for them," says Jac. "It's not as if having to stay on that ship for the rest of her life would have made much difference to Nyssa, who never goes out anyway."

"The whole thing's baffling," says Clay. "And the Guardians' race about waiting the humiliation of the Doctor" is awful. What he's gonna do, never at the Doctor for a few years, going 'Ner-ner'?"

Thankfully the Doctor is saved when the two Brigadiers release the energy needed to make the undead... dead. Somewhere. "Tegan's thank you to the

Doctor is rather touching," notes Richard. "But with Turlough aboard, we're back to three companions. Have the 'learned nothing'?"

Clay turns up. "Well, I enjoyed Part Two. I love Turlough and the Brig. But that was a right old mess – no pace or atmosphere, dull dialogue, and the incidental score was lousy. And what does the Doctor think of Turlough? What does he think his crystal is? Has the Guardian gone? Oh my head..."

"I'm having the last word today!" shouts Jac. "I loved that story. Clever, moving, haunting. And I even liked the music!"



AND YOU SAID...

"It's all about the time of *Seoulance*, but Doctor Who sort of sometimes forgets to tell us the names of characters when we meet them or remind us of their names later on. Ochs and Turlough's names are only said in passing once or twice. I don't think I caught them until the fifth viewing as a kid, and that was only because I was making out hand-written cast lists."

STEVE MANFREDI USA

"The cliffhangers are brilliant: the first two for being creepy, and the third reminding us that Sarah Sutton really can let out quite a scream!"

JAMES BEAMISH E-MAIL

"The Doctor made a very clear he didn't want her back, and now the Mara's

returned in her mind. You'd think Tegan would re-examine her decision to rejoin the TARDIS crew after all that!"

STEPHEN MARTIN HINCKLEY

"Ambal must be very dim not to work out the 'Six Faces of DeLusory' but it's not just a marvelous character moment but a great joke about people who collect things but never take them out of the wrapping and play."

ALEX WILCOCK ISLE OF DOGS

"What a daff outfit for the Black Guardian, complete with a stuffed bird on its head! Not nearly as effective as its shock appearance in *The Armageddon Factor*. And the show wasn't exactly crying out for his return to begin with."

ALAN SHERIDAN E-MAIL

"This, and the following two stories, would actually work perfectly well without the Black Guardian, proving again the questionable nature of the 1980s 'please the fans' policy."

ROBERT KIRLEY BEAMINSTER

"Neil Gorton cut yer heart out in *Mawdryn*! Undead witness what a BBC make-up crew could conjure up with some face paints and a bag of Super Noodles!"

DAVID SMOLESON E-MAIL

JOIN THE TEAM...

In DWM 382 the Time Team are in celebratory mood, settling down to The King's Deceit and The Five Doctors – and we want to hear your views on these stories! Send them to the editorial address on p10, or by email to dw@pauls.co.uk (thanks! Time Team" in the subject line) by 2 April, to

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W

I Am a Dalek did well.

it was one of the best sellers of that Quick Reads series. It's nice to have been asked again, especially when there aren't as many slots to fill as before. It was my idea to invite Terrance to contribute – it seemed to be exactly his sort of thing. He's got experience of writing to order, and of using a restricted vocabulary – and, for me, Gareth's book was reminiscent of the best of the old Target novelisations, in terms of tone and approach. And so who better to ask than Terrance?

I wasn't expecting to do any work connected to this new series. Doctor Who now seems to be made by people who grow up reading my Ducto. Who books at their mother's knee! They're always respectful, and they asked Barry [Lints] and me to the premiere of *Rose*—but obviously, if you think about it, they don't want us to make the show, they want to do it themselves! I've had my go, and I was just prepared to take a back seat. But I was pleased when Justin asked about this. I've written a number of books that Who novelists have loved, and I've always been a fan of the franchise. I'm incapable of turning down a job! They wanted it, so as a freelance, fairly quickly—I think that's one of the reasons why people come to me, because I can do these things quickly. And it was short, so it wasn't too onerous!

the shops – I bought it, actually, and thought it was rather nice. These are shorter books than usual, and written with a view to aiming them at people with not very strong reading skills – but I didn't have to adapt my language, or anything else of my usual approach. But then, I write in a simple style anyway. I did occasionally change a long word for a simpler one, but that's about as far as it went. I'm really used to short books – this was almost as long as one of those old *Target* novellas. Which I must admit, did have a way of getting shorter and shorter as the pressure piled up. The earliest ones are longer; but I think I used to reckon on those being about a hundred pages of my A4 manuscript. I think this was 80 pages, so it was fairly close.

TERRANCE DICKS



STEEL YOURSELF

And you've added another Doctor to your collection! You've written, to some extent, for every single one of the twentieth-century Doctors, but this is the first time you've written for one of the new models...

WILLIS: Well, I have this theory that the Doctor is always the Doctor – he changes superficially, but his attitude doesn't change. Almost the only editing that Justin did on my first draft of *Made of Steel* was to put in an occasional extra joke for the Doctor, to be more in the style of David Tennant. But I've been watching the series, so I had a fair idea of his style and it was really just a couple of lines here and there. Except for a few tiny points, Justin was very happy with the book as it was – but of course he had to send it off to Cardiff to be approved by the people there. And I said to Barry at the time, "I'm now being subjected to the judgement of people I first knew as adoring fans!" But I do think it's very nice that they're happy for me to contribute...

Have you been keeping up with the series? How do you find it compares to your idea on the show?

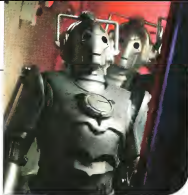
WILLIS: Yes, I've kept up with it. I'm tremendously pleased that it's been such a huge success. There's a lovely thing I read somewhere, of Russell T Davies saying that before it went out, he had all his cussers ready! Saying "It's just a cult show, obviously you're not going to get many viewers" – a whole string of

cussers. I got sent these scripts, I think, from the new season, under the most blood-curdling secrecy. They've been locked in my office and shown to no-one, and there they'll stay until the series is over! And, presumably so they can track down the source if a script goes astray, they've got my name printed all through them. Which I thought was actually a rather nice connection – I've got my name on the scripts for the new series! I was delighted...

And what did you make of what you were given about Martha?

WILLIS: Well, of course, Freema has appeared before, as another character [in *Army of Ghosts*], so I knew at least what she looked and sounded like, to an extent. And there are certain things which I think are almost a given, anyway. You know that a companion is going to be strong, independent-minded and feisty. She's not going to be feeble, wishy-washy and lying down screaming "Doctor, come and rescue me!" – not these days! So Martha is, similarly, a strong, independent character. In fact, they did give me one little note upfront, saying "in the bits where she gets captured, don't have her act the victim" – but I wouldn't have done that anyway. Plus she checks the Doctor a bit, it's that kind of relationship...

What about the Cybermen? Were they part



▲ Although the Cybermen were pulled back into the void in *Doomsday*, *Made of Steel* reveals that there were some survivors...

▼ Terence with Jon Pertwee during filming of 1973's *The Time Warrior*.



problem – the Cybermen were all wiped out in the void" – but we worked out a way around that, which is that some Cybermen were created on Earth who hadn't been contaminated by the void. I compare them somewhere in the book to the situation in World War II, where we had roids in the case the Nazis invaded, a 'stay behind' squad, with a little secret hideout and supplies.

And World War II is a subject you've always been keen to plunder for inspiration!

WILLIS: Oh yes – Nazis and vampires every time! So what we have is this small, stay-behind squad of Cybermen, desperately trying to put things right and get their Cyber army back from the void. Which is about all they can do, really: there's only three of them, they can't invade Earth on their own! In a sense, the book wrote itself from that point – I was thinking, okay, there's only three of them, they're in hiding... what can they do? And from that, it all came together. I've got the DVDs of the last series, so I described their physical appearance quite authentically

– with their slight change in appearance from the old version. But that's very much a design thing, the character of them hasn't changed much, they're still the same old emotionless Cybermen. Although I've always said that all these creatures that are supposed to be emotionless, like the Daleks and Cybermen, are in fact highly neurotic, and tend to go into screaming tirades at the slightest provocation! But they're a good, strong, traditional monster, which is rather nice – I'm sure in Cardiff they're bending over backwards not to repeat too much from our day, but a fair number of old enemies have cropped up. After all, they started out with our Autons!

So is the Doctor Who 'Quick Read' likely to become an annual event?

WILLIS: I don't know! This is a thing you do by invitation rather than by pitching, so it's tentative to have been asked twice. Quick Reads seems to be doing well as an initiative, so if they continue, it wouldn't surprise me if they asked us again – given that we've struck gold twice... ☺

"The series has had such a big impact, that apparently the DVDs of the shows from my era are selling very well too!"

excuses, and he didn't have to use any of them. I'm very pleased it's had that sort of impact – such an impact that apparently the DVDs of the shows from my era are selling very well!

Something that seems unprecedented is that *Made of Steel* will be in the shops, featuring new companion Martha Jones, before anyone has seen her on TV. What was the thinking behind that?

WILLIS: The Quick Reads people decide the release date, tying in with World Book Day, so we've been battling to make their schedule! But my first thought, actually, was that we wouldn't have Martha in, because of that schedule. One of the reasons why the first set of Ninth Doctor novels came out after the series had started was that Russell, in particular, didn't want people coming to meet Rose and the new Doctor through the books before they'd met them on the television. So my assumption was that we'd produce a Cyberman story featuring just the Doctor on his own – a good reason for using the Cybermen was that we wouldn't have Martha there to ground it in the world of the TV series. But it turned out that Russell was very keen that we use Martha. So that's what we've done!

of the thinking from the start?

WILLIS: Well, yes – the Daleks had been very successful last year, and it's good, with this sort of thing, to have a 'hook' for it like that. It's difficult to use these recurring monsters without a lot of hassle about how they fit into the narrative of the series – you know, how can there be a Dalek, or in this case Cybermen, still around? And also, obviously, with Daleks and Cybermen you have to seek out extra clearances and approvals. But one thing about this Quick Reads initiative is that it's something a bit special – it's for a good cause, in effect – which makes everybody that bit more enthusiastic about making it happen, which greases the wheels a little bit.

WILLIS: The brief from Justin was that they wanted a book with Cybermen in, and obviously with the new Doctor and companion, but that was the extent of the brief, so I then took it from there. I remember Justin said "There is a slight



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Doctor Who has reminded me why I wanted to write in the first place...

{ Stephen Greenhorn }

INTERVIEW BY
DAVID DARLINGTON

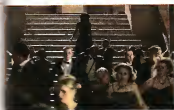
When *Luxus* Experiment has more or less completed production by the time of our meeting in the middle of a particularly drab Glasgow winter "But I've not seen it yet!" writes Stephen Greenhorn musing mournfully, as he grabs the milk for the coffee from a fridge decorated with a huge portrait of Celtic legend Henrik Lansson. "I think they're still doing all the CGI..." Not that he has time to worry, as he's not only suffering badly from the same cold that I've caught – told you it was a Glasgow winter – he's currently hard at work on the musical *Sunshine on Leith*, based on the songs of Fife duo The Proclaimers. Something of a departure from *Doctor Who*? Yes indeed, but you don't know the half of it yet.

So, Stephen – how did you get started in writing in the first place? From a quick scan of a list of your credits, it seems to have been a fairly wide-ranging career you've had.

Stephen Greenhorn: It's entirely haphazard! Writing,

I've always dabbled in – I remember at school being asked to write a story, and where other people would do half a page, I'd hand in five pages... much to the annoyance of the teacher who had to mark it! So I think there was always something there – an overworked imagination, or a need to go on at length about things. When I left school I went to Heriot-Watt University in Edinburgh to study physics, because I wanted to be an astronaut – but the maths was just impossible, so I left after a year and went to Strathclyde University to do a general arts degree. The consequence was that I got the chance to do a practical theatre studies class in the third year, where you did a little bit of acting, a little bit of directing, a little bit of set design – and I realised that I couldn't act, didn't want to direct, so it kind of narrowed down, and I wrote a play, which ended up being performed – and then I got asked to write jokes for Radio Scotland, and suddenly I was being paid to write. So it was completely accidental, but quite exciting. I started doing a lot of end-of-work, and then came back into doing theatre things, and was taking it more seriously,





being more hard-headed about it. The Scottish theatre company 784 put on a play of mine, toured it and took it to the Edinburgh festival. It was a kind of Greek tragedy, but set in a Scottish fishing village, and for some reason somebody – and I still don't know who – saw this play and thought "He'd be really good writing for *The Bill*." That was my first step into telly, which was exciting – I did a couple of episodes of *The Bill*, but I was still working in theatre, at Paines Plough. Vicky Featherstone was running it at the time, she's now at the Scottish National Theatre, but she also had contacts in telly. She was working with the writer Ashley Phazaro on a show called *Where the Heart Is*, which was just about to get its second series. I ended up doing two episodes of that, which was kind of my apprenticeship in telly.

It seems that you'd had quite an eclectic set of gigs – 784 being highly political and grounded in social realism, but *Where the Heart Is* being a cosy Sunday night thing. How do you jump from one straight into the other?

You're right, my CV doesn't make any sense! My criterion, whenever I get offered something – and this was the case on *Doctor Who* – is: is this going to be interesting and challenging? I get asked to do things all the time – I did a recent TV adaptation of Jean Rhys' novel *Wide*

Sargasso Sea, and suddenly got all these nineteenth-century romantic adaptations offered to me, but I thought "I've done that, I want to do something else now." Those early things like *Where the Heart Is* were mainly about learning to write for telly, and they were great because the people working on them really took you through the ins and outs, the absolute practicalities of script layout, the procedure through treatments and rewrites, the discipline of what's possible and not possible within budgets, and about the length of things. So it was that kind of training ground, but it was never plotted out as a career arc – the TV stuff was just an interesting adjunct to my theatre work, whereas now it's kind of flipped over. Vicky's sister Jane is a TV producer, and she worked for a company that asked me to write a TV series called *Glasgow Kiss*. Jane was the producer on that, and that was the first thing that I'd 'authored', if you like – it was my six-part series, and that became a kind of calling card in terms of other projects for TV.

What's interesting about working on *The Bill* and *Where the Heart Is* is that the experience of working with existing characters and taking on a format

▲ *Panicking crowds, lots of running and attractive ladies hammering on glass doors – all in store in Episode 6!*

▼ *Below: Writer Stephen Greenhorn. Photo © David Hodgson*

▼ *Below left: Kubocon!*

and a tone and a style that already exists, and that you cannot screw about with, is really important in terms of coming on to *Doctor Who*. If I'd only written things that I'd originated myself, I think it would be much more difficult to step into an existing series like that and not feel confused and thwarted by the fact that I wanted to ask questions of the Doctor's sexuality or kill him or something – because the discipline of working in someone else's series is a really specific one, and I think those two things equipped me most in terms of stepping in to what Russell was doing with the new *Doctor Who*. I think people get thrown sometimes when they see you developing a serious fact-based drama about the Paddington train crash at the same time as creating a soap opera for BBC Scotland (*River City*) – but if they're

both things that give you a way of saying things that you want to say, then really the genre's not that important. There's a cynicism abroad – which is paralysed a little bit with attitudes to sci-fi and popular drama, in the way that the original *Doctor Who* was seen to be children's stuff. The attitude within the BBC, with some of the people developing *River City*, was "It's only soap opera." The assumption that makes about the audience is that you can give them stuff that you don't have to care too much about, because they're not a 'proper' audience. I used to stand up at meetings and say

"How much TV drama did you watch this week? Because the audience that we're putting this out for will probably have seen *EastEnders*, *Corrie*, *Hollyoaks* – they are the biggest consumers of TV drama." With the early episodes of *River City* I was trying to write, they kept trying to push me to over-act.

There's a difference from theatre writing, where the dialogue has to carry so much because you can't guarantee that the back of the theatre will see all of the detail, but on TV the image, the shot, that single stage direction – "he reaches out and pats her shoulder; he leaves his hand there a moment longer than



◀ 'necessary' – that's the thing that, if an audience is paying attention, they'll really pick up on. The TV audience is really sophisticated now. You can cut-out-cut much more quickly, because the audience is so used to that pace of music videos, especially a younger audience.

Having developed a soap and produced all this other TV work, what specifically was it that brought you to the attention of the Doctor Who people?

Begging! I'd written a lot of serious stuff, some which didn't get made. I'd spent a while developing a series about the privatisation of the NHS which got spiked because it was too political, and then I spent a long time working with a *Panorama* journalist on a drama about the Paddington train crash and the inquiry afterwards, about the privatisation of British Rail. There's a recurring theme here! On the back of that I had spent a long time developing this project about the diamond industry in Africa, about how the trade in rough diamonds is very strictly controlled by one company. That also got spiked, one traumatic night – I think the BBC wasn't convinced that an audience would follow something where most of the story was set in Africa, and they had a conspiracy thriller in development which I think became *The State Within*, so they decided to go with that rather than my diamonds thing, which was a real lack in the teeth.

At that point, I said to my agent that I needed a break from these kind of intensive, researched, serious things, and to do something fun and straightforward. We spoke to Jane Featherstone, who's now at the production company Kudos, who was working on a project with the producer Elwen Rowlands, who used to be script editor on *Doctor Who*. Jane said "We've got this book *Wide Sargasso Sea* – you probably won't like it, it's a romantic costume drama, and BBC Four wants to tie it in to the BBC One production of *Jane Eyre*." I read it and said "It's great! Yes, let's do a



bodice-ripping period romance!" So I did that and it was good fun to do, adapting original material, which is tricky but interesting. It happened really fast, for various reasons, which meant that instead of doing lots of preparation, I went straight off and wrote the first draft in three weeks. Once they got the first draft they committed straight to pre-production, straight through the whole process in a few months. Julie Gardner was the executive producer on that – it was done through BBC Wales – and she was great to work with as well. So I'd had these two great producers, Jane and Julie, and I was speaking to my agent saying what a relief it was to do something like that – it's not 'your thing', it's something different.

And also the relief of something getting actually on-air? You can spend a career in development hell!

Absolutely. My agent asked if I'd want to do something else like that, and I said that ideally I'd really like to do a *Doctor Who*... but that that was never going to happen! She suggested speaking to Julie,



▲ Top: David Tennant had to read through *The Lazarus Experiment* with only the production staff to perform with

▲ Above: One of the Cat People from Roma Mann's 1989 *Doctor Who* serial *Survival*

because she was the executive producer on *Doctor Who* as well, which I hadn't twigged. The first series had gone out by this time, the second series was being shown, and they were in the process of putting together the third series. It was about May last year. I'd watched *Doctor Who* and loved it, it looked like the best thing on the telly and the most fun to write for.

Was it a thing you'd been aware of before the 2005 'comeback'?

Oh yes, but when I went to a *Doctor Who* writer's dinner, and met Paul Cornell, he later described me as 'less steeped in fandom'. My *Doctor Who* 'fandom' is specifically telly, I've not wandered off into the novels or the online stuff or the radio plays, my knowledge of it is specifically through the TV shows from Pertwee through to Davison, and now the 'reincarnation'. If someone had said, "Do you want to write a radio *Doctor Who*?" or something, I wouldn't know how to do it – the only way in for me, into that 'canon', would be through the telly.

When it finished the first time round, in 1989, I was a beginner playwright, but one of the other playwrights that I sort of knew was Roma Mann [writer of the 1989 story *Survival*] – who's now a really good friend of mine, but at the time I was exceedingly thinking "Not only are you a famous Scottish playwright, but you've just written *Doctor Who*!" As a kid growing up, you can't believe that someone you could reach out and touch, someone you could have a pint with, had actually written for this show that you'd watched for 20 years. Coming onto the current series, you're constantly reminded that it still has that effect. My partner's nine-year-old boy is completely awed by me, but his friends are stannuck, and that was what I was like when I met Roma – and as it turned out, she'd

Who built the arc...

"Russell asked me to put a line into my script! It was towards the end of the scripting process, and Russell phoned up and said 'Can you put a line in for me? He told me the line, and he wanted the exact words he gave me – I assumed because he was saving the seeds of something that might or might not happen later on. I asked what it was for, and he said 'I'm not sure yet! So we put that line in, this enigmatic line from this mysterious man who pops up

Please add mysterious line from mysterious man love Rusty

in episode 5. And after I'd been down to wait the cat, Simon Winstone phoned me up the next day and said 'Did that actor grab you at any point?' Apparently the actor who'd been cast in that role had been wondering about the set the previous day, saying 'What's my motivation?' Don't ask! We don't know! The clue's in the name, mate, you're 'the mysterious man' – just concentrate on being mysterious! You might just get to come back..."





written this comic thing that turned out to be the very last one. She tells this great story, that about five years after *Survival*, she was at some supermarket checkout, and the guy swiping her credit card looked at it and said "Rona Munro?" The Rona Munro that wrote *Survival*? "Now, apparently in *Survival* there's one piece of plot logic which, if you didn't think about it very carefully, looked like a flaw - I can't remember what it was now! - and people like this guy would come up to her and say "See when it says this..." and she'd go "Not Not Because if you remember this..." And that's kind of been her only interface with the whole *Doctor Who* world.

One of the interesting things about *Doctor Who* is that the showrunner is a writer, and that makes a huge difference to production meetings. Julie's a great producer and gives great notes, but producers are quite intimidating, you're constantly aware that they're thinking about overarching things, about budgets and commissioning and how they're going to get another series, all that kind of stuff. There's something comforting about knowing that the guy sitting opposite you who's going to give you notes and tell you your episode is rubbish is actually a writer, and he's going to put it all in terms a writer will understand. But there's also that community of other writers, people like Helen who's a script editor but also writing, and Simon Winstone who was my script editor and who worked on the Virgin Books *New Adventures* series. There's a sense that there are loads of people with writing experience involved in different roles in the production.

When I turned up for my readthrough, I was quite intimidated by the fact that Russell was there, and at the end of the table were Steven Moffat and Paul Cornell and Helen Raynor all waving at me. It feels like *Doctor Who* is produced by a community of writers. That makes a difference, because a lot of TV shows are overwhelmed by people involved in the corporate side of the production.

What was the procedure, for you, of getting a script together? Did you pitch an idea, or were you given a shopping list of things to incorporate?

Well, I got my agent to harangue Julie about whether there was any slight possibility of working on the show, if maybe someone had died or something - I still thought it was never going to happen! And then I went for lunch



with Julie in London, to talk about *Wide Sargasso Sea*, and

Simon Winstone was there as well. Suddenly the conversation was all about *Doctor Who*, which was exciting. The next thing was, they took me on the train out to Cardiff, and I went in to meet Russell for an interview. After about ten minutes I had to stop what was going on, because suddenly they were talking about 'this episode' - and I'm saying "Does that mean that I'm doing this?" Normally you expect a phone call saying "You're going to do it, come and talk to us" - but



▲ Mark Gattiss gives it all he's got as the rejuvenated Professor Lazarus

◀ "Int. Tardis" - a lost episode treat for Stephen's script

▼ The cast of BBC Scotland soap opens River City

construct it - you suddenly, as a writer, become aware of how fast it is, it has to be bang-bang bang. So there was a steep learning curve at the start, my first few 'treatments' were a bit all over the place, but you learn.

Usually, if you're doing an episodic drama, you have your central character, and during the course of the hour or 45 minutes or whatever, something will happen to that character which will make him different by the end. That's the normal way to make drama, that characters are changed by impact, and the bigger the drama, the bigger the change. But on *Doctor Who*, you can't, because the Doctor is almost a constant - not ▶

My *Doctor Who* Emulsion is...
Scientifically Tally - Partway
Davidson, and now Tennant!

my 'moment' came in the middle of the first script meeting! I thought I would get handed this big bible that would explain it all, the masterplan for the arc of the third series, background on all these characters.

What I got was two words from Russell: 'Mad scientist'... so we set chatting about our favourite mad scientist stuff, to make sure we were using the same sort of reference points. And it had to be contemporary and London, that was the remit. At that point I wandered off, slightly dazed but happy. But then, of course, you start to panic, because you realise the size of what you've got yourself involved in. So there was this weird process of disbelief and elation and abject terror. The process was tricky - it took a while just to find the right tone and pace. Watching as a viewer is a different experience from trying to





script that it was a proper 'adventure', where you've got these two characters who are going to create friction, but there's a sense that circumstances have kind of flung them together and it might not work out. One of the things that's most attractive about *Doctor Who* is the audience it gets – I was sitting watching it with my girlfriend's dad and her son, and we were all rapt, but the only way that can happen is if the storytelling is really clear. If you start to veer off into indulgent territory, then the younger audience wanders off and the older audience doesn't quite know what's going on. Once you've got those parameters straight, it becomes about the emotion – it's not about the chases, it's about the emotional arc, about what's happening to these people.

It becomes much more interesting then, because what I started to look at was not about how you change the Doctor, but about what a character with his kind of odd experience has to say about our lives – so that you can watch it as a human being in the twenty-first century and have this extraordinary character make you think about your own existence. Thematically it all began to come together about that point, it became a thing about death, and life, and extending life, and that's what the mad scientific idea developed into. We had a couple of ideas about the experiments going horribly wrong, which got bootled into trash because they were too close to something that was happening in *Torchwood*. So it all became about this Professor Lazarus and what he was up to. It's got Mark



◀ Above left: Glasgow Kim was Stephen's first 'ashore' project for TV

▲ Top: The aged Professor Lazarus has a surprise for his assembled guests

▼ Below: Stephen Greenhorn, writer of *The Lazarus Experiment* at home in Glasgow
Photo © David Dooling

◀ quite, but almost, and certainly I'm not the writer that can decide to effect a significant shift in him. The Doctor has to operate as a catalyst for this change in other people – and so you look at the central relationship, which is between the Doctor and the new assistant. You realise that there's a bit of leeway in that – that's what I had to go back to Russell and Julie with, what I could do with this relationship. There was stuff that was allowable in that. You then realise that has also got to be kind of 'contained', because that's got to play out over the whole 13 episodes – so you look at the other characters, in this case Martha's family, and you get very excited by them... and of course you start seeing them too much! You have to be gently reminded that the show's not about them. So there's a little bit of that, about keeping the focus, about the need for real clarity in the writing.

What's it been like creating the new character Martha Jones, responding to the Doctor being on the rebound from Rose, as it were?

That's been really interesting, because of the order things were being written in. Even though mine was Episode 6, it was one of the first four to be written. I think I saw the scripts for 1 and 2 before I was embarking on mine. So you felt that nothing was set in stone yet, you could push at the edges a little. The outline might say Martha's 'strong and independent', but does that mean she'll argue, or be silently strong? You have this period of negotiation, so I did feel that I was helping to flesh out this new assistant, who I think's going to be fantastic. It was exciting for me, because she has an 'arc' that develops across my episode.

Does that mean you found it easy to avoid falling into the trap of writing the same lines and actions as you might have done had you been writing for Rose?

Yes – and especially after Series Two where the relationship between Rose and the Doctor had got quite emotional and romantic, you couldn't just go straight back into that flirting, pining, 'boyfriend' relationship – it had to be different. You really got the sense from Russell's first

Goss as the haddie, which is great. I only knew him from *The League of Gentlemen* and his scripts for the first two series, but one of the first episodes I saw was *The Unquiet Dead*, which I thought was fantastic.

By the time of my readthrough, they hadn't cast it all. Russell's episodes were all cast with Andri O'Hanlon and so on, but for mine David Tennant was reading through the script with the production staff! I'm insecure enough at the best of times... but they really came through with Mark, and with Thelma Barlow – you know, Mavis from *Coronation Street*. One of my favourite moments in the whole process came when we were talking about the opening of the episode, we'd had an opening scene which had been working fine, but then for various practical reasons that couldn't happen, and Russell said "I think we should have a little scene inside the TARDIS before it lands!" I thought, does that mean I get to write 'The TARDIS'?... And that was quite exciting... the practical meetings are usually about "You can't do this, make that shorter," or whatever, but every now and then, during that process you get an exciting moment like that, and 'The TARDIS' was one of them.

You spoke about the production issues being so important on the show, the production in essence informing the writing so much. Because it's a sci-fi adventure show and the effects and sets have to be carefully pre-planned – does that make the process vastly different to other shows to work on?

It's not, no – if you're coming in to any show that already exists you have to absolutely respect the rules and guidelines that are set up for that show. In the case of *The Bill* there were huge strictures at that time about sticking to police procedure, and in some ways those procedural rules were more strict than the *Doctor Who* ones, because actually I think if you can understand the tone and the nature of Russell's point of view, they'll give you the freedom to tell whatever story you want, as long as it fits with the overall sense that they have for the whole series. I've just realised it's kind of like the 15-year-old whose parents are going off on holiday! I thought it would be "You Auntie Betty's going to be staying and keeping an eye on you," but it turned out to be "We'll give you a bit of freedom here, as long as you don't wreck the house!" – which doesn't mean that you can't have a party.

In some ways it was very liberating, because they make it perfectly clear that they have confidence in you and that they will let you do what you do. A lot of TV productions, they'll bring you on as a writer but you're teamed with someone else second-guessing what you're writing, and that's kind of frustrating, because they'll offer what





It feels like Doctor Who is produced by a community of writers – not accountants!

are effectively 'accountancy' solutions to writing problems. What you pay for is a show where the accountants do their job and the writers do their job, and on *Doctor Who* if you're brought on as a writer then you're used as a writer, and if you get notes those notes are pitched absolutely in terms of what isn't working and looking for a 'writing' solution to it.

It's entirely 'artistic' you mean?

Well, not *entirely* – we had one major hurdle, where a location pulled out on us at the last minute and we had to re-jig everything, and there were elements in the plot to do with this location, so they all got ripped out at the last minute, so there was some pragmatic reworking toward the end of the process. Also, the closer you get to the end of the process, the more you're sitting thinking "How many shots of the monster have we got?", and going through the script marking them all out.

One of the first things that happened, at the very first meeting, was discussion of the schedule for writing treatments and the first draft, and of course one of the first deadlines is to give them an idea of 'the monster', because that's the thing that takes the longest in terms of preparation work – whether you're looking at a computer-generated thing or a costume. It was pointed out to me that because of the budget, the number of shots of a monster you're allowed to

really right. I didn't believe this at the time, but I went off to watch *Toclaf* and *Claw* counting them up and thinking "God, they're right!" So you need to get really clever about cutaways, shadows, POV shots – there's only so much you can show, which I think actually lends itself to that whole old-school horror film thing of 'suggest, suggest, suggest... reveal!' Look at *Alien* – in the first film, you barely see it, and it's more terrifying!

But apart from things like monsters, those considerations are all pretty standard in TV – the initial discussions are all about getting the tone of it right, and the later discussions are more pragmatic, about whether things are possible in terms of budget, location, scheduling. You occasionally find yourself altering things because you find a more elegant solution that doesn't create huge problems for anyone.

Given that your episode's now most of the way through the production process, has it given you the change or break that you thought you needed from the other aspects of your career? Was it more 'fun'? Would you do more?

▲ The Tenth Doctor finds another opportunity to dig out the old box in Episode 6!

▼ Off you go and tone those wince-inducing apparitions in *Toclaf* and *Claw*... Less than you thought, eh?



It wasn't really about 'fun', it's that I wanted to do something that was giving me space to tell a story but where I wasn't getting bogged down in that whole development process where you're writing pitch documents to commissioners, spending all your energy arguing about why something ought to be made, and only when they say 'yes', do you get on with the process of actually making it. As for doing more... I'm trying not to show quite how desperate I am to come back! I don't quite know what my best tactic is – whether to appear desperate and beg through the medium of a DWM interview, or whether to obtain incriminating polaroids of someone, or what! Whether I should say "I've got this great idea!", or "I'll do whatever you ask me to!" In truth, I would do whatever they asked me to do... I think I'd like to do a murder mystery one.

But I loved doing *The Lazarus Experiment*, and it's absolutely not that I'm thinking of it as 'an adjunct' to other things – I needed to do something like this just to get excited about writing telly again, and that's what *Doctor Who*'s been like. When you start to work in drama, you want to do something exciting that will reach a wider audience, something that you can be proud of, something that will have life beyond some little TV niche – and you can lose sight of that. On *River City* I got caught up in massive, massive discussions about the whole project, and doing *Doctor Who* was about stepping away from that and reminding myself why I wanted to write popular TV drama in the first place. And it's an enjoyable process for the writer, then you assume that that will transfer through to the audience as well.

When you say something that will have a life beyond, are you thinking in terms of this currently being BBC One's biggest hit, or do you mean in terms of there being a subculture of people – like the readers of this magazine – who will always remember the thing you've written? Possibly even long after you're dead and gone?

It's not about the BBC thing, there are other things I've done that have that kind of mainstream impact – it's much more about being aware of what that whole world of *Doctor Who* is about. It's nice to feel that you can step into that and be a part of it. And even if I never do anything else ever again, at least

I've done this *Doctor Who*! I might be swiping my credit card in the supermarket one day many years from now, and the guy behind the checkout will look at it and say, "Stephen Greenhorn! The Stephen Greenhorn that wrote *The Lazarus Experiment*! Er... you know that one poor poet that doesn't make any sense? Well..." 423



THE GUNFIGHTERS

Music by the Tenth Doctor

WITH ITS TONGUE-IN-CHEEK APPROACH to the cowboy genre, *The Gunfighters* is the sort of story that divides Doctor Who fans between those who enjoy the parody and those who think the show's just being silly.

Chief amongst the story's more controversial elements is song *The Ballad of the Last Chance Saloon*, that regularly plays over the action commemorating on events as they unfold, and the decision to have the Doctor's companions – at least, early on – to behave as if they've arrived in a Wild West theme park rather than the real thing. Both are quick to adopt "Yee ha" accents and cowboy mannerisms and costumes – "Steven Rogers" and a white Ray Rogers outfit for Steven, and "Miss Dodo Dupont" and Calamity Jane garb for Dodo.

Daniell Cotton's story tells of the legendary gunfight between the warring Clanton family, Marshall Wyatt Earp and outlaw Doc Holliday at the OK Corral, and ties a lot of Doctor Who's early historicals, revolves around mistaken identity – the Clantons believe the Doctor to be Holliday, and Steven and Dodo two now accomplices he's been travelling with. In Wild West lingo

the story benefits from a quick-on-the-draw script and William Hartnell's Doctor, clearly re-envisaged as the chance to play at cowboys, smoldering into town all guns blazing – the actor barely missing a beat or comic opportunity.

The rest of the cast put in some good performances too – Anthony Jacobs, whose wheezy voice goes a long way towards making Doc Holliday not an entirely trustworthy ally, John Alderson as the put-upon lawman Earp, David Gifford making a sympathetic character out of bit-part Charlie the lawman, and Laurence Payne as hired gun Johnny Ringo, a cowboy of the Clint Eastwood school of quiet menace.

There is, though, something of a schism at the heart of *The Gunfighters*. Although generally considered to be one of the serial's more light-hearted entries, it's only really played for laughs during the first half, and

the rest – although still interrupted by the *Last Chance Saloon* ballad – settles down into something much more subdued. It's easy to see the humour in Steven and Dodo having their bluff called as travelling players and being forced to perform *The Ballad of the Last Chance Saloon* at gunpoint, but less so by Steven being set upon by the Clanton family, and dragged through the streets to be hanged. Unlike other whimsical historicals, neither does the climax – the gunfight itself – have any particular Doctor Who twist to it, the TARDIS crew's only real involvement in the shoot-out being Johnny Ringo briefly using Dodo as cover.

As an audio-only version, *The Gunfighters* works fairly well with *The Ballad of the Last Chance Saloon*'s descriptive lyrics and Steven actor Peter Purves' linking narration working together to ensure the listener is never lost on any of the action. The only problem is the number of Wild West accents, resulting in a lot of the characters all sounding the same.

Bonus material on this release includes a 15-minute interview with Purves, where he recalls the serial's original production, and continues his return on all things *Who* by adding *The Gunfighters* to his growing list of stories that were much better than he originally thought. The other 'bonus', a special music segment of *The Ballad of the Last Chance Saloon* inserts stitched together in its entirety, just about gets through its minute duration without you wanting to reach for your shooter 'N.

REVIEWERS
THIS ISSUE:

Reviewed by
Nigel Martin
Nigel Martin is a
Doctor Who fan and
a professional reviewer.



CIRCULAR TIME

THE FIFTH DOCTOR AND NYSSA
Audiobook, Big Finish Productions, £14.99

NOW THERE'S A MONTHLY BIG FINISH audio featuring the Fifth Doctor and Nyssa that, rather than telling one story in four episodes, tells four short stories instead. And while initially this might suggest that none of the episodes will have the breadth of a full-length adventure, authors Paul Cornell and Mike Maddox ensure that each is deeper and richer than many of the standard releases.

The theme of the plays is 'circular time'—that is, the Doctor's non-linear time is opposed to normal, day-to-day life spans. Illustrating the theme through the cycle of the seasons, the first episode, *Spring*, sees the TARDIS dispatched by the Time Lords to a verdant, forest world where a renegade Cardinal has set up home among the planet's aware people. To her disgust, Nyssa learns that the planet's criminal justice system inflicts punishment on its perpetrator's children rather than the perpetrators themselves—and given that her new acquaintance Snowflake's father is on trial for murder this means that Snowflake herself will likely be executed. Meanwhile, the Doctor and Cardinal Zero discuss the ethics of the Gallifreyan non-interference policy and the science of regeneration. Next and self-contained, with an immensely logical and satisfying twist in the tail, *Spring* sets the standard for the remaining stories.



Summer sees the Doctor and Nyssa imprisoned for forgery by Sir Isaac Newton, although this is little more than a pretext for Cornell and Maddox to illustrate Newton's brilliant reasoning from a handful of anachronistic coins. Newton is able to divine the course of the Earth's future history and politics, the likelihood of time travel, even how it might affect the time travellers themselves. As Newton, David Warner more or less single-handedly carries this instalment, turning perhaps the slightest and most cornical of these four stories into the undoubted highlight.

Akenns shifts the focus very much onto Nyssa, whose romance with Andrew takes place against a backdrop of the Doctor's efforts to turn around Stockbridge's late-season cricket.

"Each individual section of *Circular Time* is deeper and richer than many of the standard releases..."

HORROR OF
GLAM ROCK

THE FIFTH DOCTOR AND LUCIE
Audiobook, Big Finish Productions, £14.99

CONTINUING THE *DOCTOR AND ADAM* adventures after *Dead of the Daleks*, this first solo-episode instalment of the new radio series begins with the TARDIS encountering some unexpected turbulence and materialising at a lonely service station off the M62 one night in 1974 where they meet powerful pop producer Arnold Korne, and his latest signings, the Tomorrow Twins. Unfortunately, outside the station, in the dark, scary monsters are lurking, while inside Tommy Tomorrow is using his magic stylosphere to make contact with an alien intelligence. With only a couple of dispossessed waitresses, Pete and Flo, for aid, it's odds on whether the Doctor, Lucie and the glam rock wannabes will make it through till morning.

It's difficult to imagine a more typically Paul Magrs plot than *Horror of Glam Rock*—the magical realism of combining stage and alien peacockish beat-band creatures with what sounds like the cast of *Shallowford* is immediately amusing, although the incongruity of Glam in the predominantly orange and brown 1970s is almost as bizarre as any

outer space fantasy. Magrs plays the contrasts for all they're worth, having Pete and Flo twitter at the destruction of their Mitz, and fuss round as the Doctor and Lucie attempt to salvage the situation with the minimum of deaths. Their quiet disapproval of Arnold Korne, and unspoken delight at the destruction of his Bentley, is marvellous. Casting Uzo Stables and Bernard Cribbins—both familiar voices from the 1970s—was a masterstroke, and both pitch their performances at precisely the right level.

But to balance the comedy, there are more serious undercurrents. Tommy Tomorrow's very Glam obsession with alien intelligences betrays his desire to be something more than he is, and it's a theme that's echoed to some extent by the other characters in the story. When Lucie discovers that Pete, who nurses poor ambitions of her own, will be her suicide,

Attempting to cherish her memories of Traker, Nyssa's relationship with Andrew is as delicate and gradual as the change in the leaves, creeping up on her, and leaving her torn between life with the Doctor and settling on Earth. Gently musing on cricket as a metaphor for the barely changing beat of English country life, *Autumn* is the sweetest episode.

Winter reunites the Doctor and Nyssa many years after they parted company on Trenzles, albeit in an unusual manner. For those fans that grew up with Peter Davison as 'the' Doctor, Winter is almost unbearably moving—to say any more would spoil the impact of what is both the most forthright and the most emotional play.

Across the four episodes, Peter Davison and Sarah Sutton seem to relish the opportunity to play against such compelling actors as Hugh Fraser (whose Cardinal Zero is the archetypal British aristocratic Time Lord) and David Warner, while Sutton in particular makes the Akenns instalment quietly great. It's difficult to dispute that while Davison's more relaxed and flippant Fifth Doctor isn't quite what we got on TV, he is as good as he's ever been. Combining four very different yet equally engaging stories, *Circular Time* is simply magnificent. MM

she tells her that in the future she's nothing out of the ordinary, just Austin Pet, and there's a crushing realization that for every one who makes it big there are thousands who won't be remembered. Ok, as Flo puts it, "for every star you see there's a lot of darkness around them."

Two such stars are the Doctor and Lucie. Beginning the play as unworldly fellow travellers, by its end they seem to have reached a better understanding of one another. Given that her character is the polar opposite to Rose Tyler (and it's notable that in strict contrast to the domesticity of the TV series, the present day is the one place the TARDIS can't go)—1974 is as near as the Doctor can get), Lucie's strained relationship with the Doctor starts to thaw as she begins to appreciate his talent for getting in and out of danger. We also have more of a chance to get to know the character—Shondra Smith's scenes with Lynne Handrick's Pam helping her to reveal a bit more of herself. Meanwhile, the Doctor seems a little more manipulative than usual, hinting that he deliberately went to the service station to find out what happened there. As the Doctor and Lucie leave arm in arm and chattering about his past exploits, the listener is left with a warm feeling at the end of the story—one that a dithering drama and a clattered-up version of the theme tune do nothing to upset. MM

TORCHWOOD:
SERIES ONE - PART 2

THE COMPLETE SECOND SERIES
Audiobook, BBC Audio, £19.99

To paraphrase *Torchwood*'s own tagline, "the twenty-first century is when everything changes." The second batch of episodes is where everything goes good, well, almost. Comparing it to *Spooks* 6 to 8, only the first, *omnibus* story *Geanyok*, disappears. Taking John Barrowman's Captain Jack and team to the Boreas Bioscans, the omniverse story arcs designed purely to exploit some post-vortexed gags.

The rest, however—Gwen Cooper gets, some may say, more prominent than others get to hear other people's thoughts. They keep getting there, a complete recap: plot that brings back from the first *Spooks* TV Series, *Geanyok*, and *omnibus* story arcs, including what story about a boy haunted with *Torchwood* that began some comparison to the Doctor Who story *Love & Monsters*—are compelling and imaginative.

Adult themes run through with, but unlike other episodes, the themes here are really about adults, rather than adolescent. As for the regular cast, with strong plays featured out to each, only effect they take fails to engage you by this point.

The future also the best of each episode seems a mini *Making of... Torchwood*. No *omnibus* and *omnibus* stories with the focus on additional profiles of the *omnibus*, plus a central one-off character such as Eugene and *omnibus*'s chief character, *omnibus*. Unfortunately the choppy presentation means no-one is allowed to express an opinion longer than ten sentences, so what you gain is neither *Spooks* or *omnibus* because it's a *Spooks* or *omnibus* episode. A *Spooks* or *omnibus* episode on the *Torchwood* on—loved by the *omnibus* *omnibus* but less so by the *omnibus* and *omnibus* have to be so and like it—and a sometimes contradictory production team to shoot about the programme's use of sound and violence. Deleted scenes are best left of context, with one featuring a surprise mention of *omnibus*. VM



I, DAVROS 1.4 GUILT

By Terrance Dicks
Illustrated by John Blum

Saving a catastrophe, accident, but left to rot and confined to his support base, Davros begins this last play in his final, delirious state. However, while he has been left physically confined, we've seen that Davros' mental deterioration has far deeper roots. In his position of power in the Kaled dome, Davros is pulling the strings of the Supreme and, through him, the ruling Council. As such, he's knowingly a sitting target both for the Thals and Kaled dissidents. But Davros has a new ally in Lieutenant Mylex, and together they fence a new beginning for the Kaled race.

Guilty as a crime, for Davros is no guilt even when talking Kaled children from their mothers to become the same obedient slaves of his Thali mind machines, or ruthlessly destroying those who grow his power. The only emotion Davros shows is anger and hatred, aside from one genuinely humane moment of potential love for the special girl, Ivris. Dicks

With Dicks inevitably looking up to the events of *Genesis of the Daleks*, there are few real surprises. What there is, in spaces, is a grim, redolently marked atmosphere as Davros' plans come to fruition. At the story's outset, I wondered whether there was much point in exploring Davros' genesis. By the end of this concluding chapter, the answer is very much yes. Brilliantly produced and consistently gripping, *I, Davros* is one of Big Finish's strongest spin-offs. **7/10**



MYSTIC THUNDERBOLTS

By Terrance Dicks
Illustrated by John Blum

Transcendent
Toybox: Update 2

Documenting 2011 and 2012, this second update of the always-interesting merchandise guidebook, as its cover says, the clarity of all Doctor Who toys – winner of The

MADE OF STEEL

By Terrance Dicks
Illustrated by John Blum

THE MEGATECH CENTRE IN LONDON'S West End, the fortified Ministry of Science, and the army's research and development centre at Chiswick Green have all fallen victim to violent, murderous robberies. Connecting them all are sightings of giant, silver figures who appear from nowhere to take what they want, and then vanish. Meanwhile, after an eventful trip to prehistoric Earth, the Doctor and Martha are looking for a little rest and relaxation. While Martha is keen to catch up with her friends and colleagues at Royal Hope Hospital, the Doctor mopes about an internet café, where he discovers that his old enemies the Cybermen are once more menacing humankind.

After the success of last year's Doctor Who 'Quick Reads' book, *I Am a Dalek*, it's only natural that the Cybermen should be the subjects of the sequel effort. However, whereas *I Am a Dalek* featured a lone Dalek, and told a small-scale story of a young woman possessed by its evil, *Made of Steel* aims for a bigger tale that brings in the British Army and a plot to re-open the Void between dimensions that was closed in *Daemons*.

Fortunately, writer Terrance Dicks is no stranger to talking big. Doctor Who stories in a short novel, and although it's necessarily



fast-moving, he makes sure that *Made of Steel* has enough to interest the reader as well. Knowing that the Cybermen's menace lies mainly in their impressive visual appearance, and that having them talking logically about upgrades and deletions to one another wouldn't make for the most gripping prose, Dicks ingeniously comes up with an explanation for why these particular Cybermen seem rather more human than their alternative-universe comrades. One of the Cybermen even ambitiously covets the position of Leader, meaning that the Cybermen-only scenes have a unique spin.

"Terrance Dicks ingeniously explains why these Cybermen seem more human than their alternative universe comrades."



assure on behalf of the audience. This leads to one or two exposition scenes designed to bring listeners unfamiliar with the Dalek Empire plays up to speed with the backstories of *Kalendral* and *Angel of Mercy*. Suz Mendes. On the whole, however, Briggs successfully marries the two series. It helps that the story is a sequel to an earlier Doctor Who TV adventure, so that it's only gradually and effectively revealed during the course of the audio.

The Daleks are as villainous as ever, happy to sacrifice their Ogan slaves as well as the native *Zalarians* if it furthers their plans. Suz, who enjoys an interestingly ambivalent relationship with the Daleks, is once again made to reassess her role in their plans when she discovers that, during this mission, she no longer enjoys the protection of the Supreme Dalek. However, it's Gareth Thomas' *Kalendral* who is at the core of this play. Faced with the most frustratingly enigmatic of the Doctors, *Kalendral* is torn between dying a hero in a blaze of glory, or trading softly, quietly sowing the seeds of rebellion while having to deal with people he despises. It's a choice the Doctor himself must also face before the story's conclusion.



This is also the first book to feature new companion Martha Jones. Without first seeing Martha in action, it's difficult to know whether Dicks successfully captures her character, but it's fair to say that both the Doctor and Martha seem slightly generic and aseptic here. Perhaps the most intriguing part of their relationship is the Doctor's apparent tendency to keep secrets from her: she doesn't seem to know about Rose, and the Doctor (unsurprisingly) isn't keen to reveal that he saw her cousin, Adeola, killed by the Cybermen during the battle at Torchwood Tower.

Where Dicks is more influenced by the TV series is in some of his plot points. London landmarks such as Big Ben, the Tower and Canary Wharf have featured prominently in the show, and Dicks decides to have his Cybermen hide out inside the disused Millennium Dome – the cue for a few snide comments about the place. The Doctor is once again the target for the British military – although this time, it's Captain Sheila Scanlon rather than Torchwood who wants the Doctor to work for her. And, in a blatant homage to a similar scene in *Daemons*, Dicks has the Doctor phone the captive Martha on her mobile to check that she is okay.

Although it doesn't present us with many new ideas or made in the way of interesting characters, *Made of Steel* is an entertaining and enjoyable enough story written in Dicks' usual well-paced, propulsive style. It's close enough to the spirit of the TV series while evoking the memory of the old Target novelizations to keep both old and new fans engaged for a little while, even if they're unlikely to return to it very often. **7/10**

An entertaining companion piece to the Short Trips *Dalek Empire* anthology (which includes the script of *Return of the Daleks*, see right), this is a diverting Doctor Who story, and a decent starter for future series of *Dalek Empire*. **7/10**

RETURN OF THE DALEKS

By Terrance Dicks
Illustrated by John Blum

ARRIVING ON THE PLANET *ZALTRIA*, the Seventh Doctor series out the rebel leader *Kalendral*, knowing that he will play a major role in the struggle against the Daleks, and warning him that there is more to the *Zalarians* than meets the eye. Meanwhile, the Daleks have discovered a long-lost secret on the planet, and will allow nothing and no-one to get in the way of their latest nefarious scheme.

Available only to Big Finish subscribers, this bonus audio is a crossover between the regular Doctor Who releases and the spin-off *Dalek Empire* series. As such, it sometimes feels feebly schizophrenic, as though author Nicholas Briggs isn't sure how much prior knowledge to



The path to a totally Doctor Who-themed birthday is one step closer with this entry gift wrap. Illustrated with T-shirts, glasses and TARDISes, not to mention the ubiquitous Doctor Who logo, the wrapping paper is guaranteed to ensure that all your presents look perfect – that is until the eager recipient gets it all off in a hurry to see what might be inside. There's no time for more of paper available, as well as a digital different design, T-shirt gift tags and pads containing two sheets of paper and with gift tags included. Some things are better to wrap than others – and expect your loved ones to be in luck in effectively wrapping a full-size TARDIS.

COOKIE-MAKING KIT

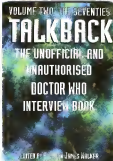
At last! Something to get your hands dirty in the kitchen with. This new cookie kit from Series 1 is a real treat for your little ones, and comes with a recipe book, a cookie cutter, and a cookie press.

TALKBACK VOL 2: THE SEVENTIES

Edited by Stephen James Walker
Published by BBC Books

CONTINUING THE PRACTICE OF TALKBACK, together and make accessible to a new readership some of the most informative interviews with those involved in the making of Doctor Who. Talkback reaches the 1970s with – in the case of long-term contributors such as script editor Terrance Dicks and designer Barry Newbery – the second half of interviews that were started in the first Talkback volume in the 1960s.

Although the book features interviews with Jon Pertwee, Katy Manning and Mary Tamm – Tamm's interview conducted, oddly enough, before any of her episodes had been broadcast – editor Stephen James Walker has again chosen to focus less on actors and more on behind-the-scenes personnel, in the view that they are able to give a greater insight into the production process. Among the gems in this area is a 1979 interview with director Douglas Camfield, who, despite directing many low-budget stories such as *The Web of Fear* and *The Invasion*, criticised UNIT for limiting the scope of the series and offering his 'Howdy Dove!' principle on the series' producers.



– the 'Howdy Dove' being a pioneering, 'to hell with it' innovator, the 'Dove' someone who regards the show as a children's programme and worries about upsetting audiences and pressure groups. Also fascinating is a 1978 interview with script editor Douglas Adams, in which he

considers the series' audience to be very conservative, and that more is read into his own work than he ever puts in.

What comes across in all the 1970s interviews is how confident everyone involved in making the series is – script editor Anthony Read on the extensive use of CSD (colour separation overlay) in *Underworld* and *Big*; how that story is talked up, and producer Graham Williams on how stories don't necessarily need to be big features to monitor any more. Director Bennett Roberts doesn't even mention Tom Baker giving up the part of the Doctor until around 1983.

As with Volume One, the interviews are supplemented with a number of bonus features, including a letter from script editor Robert Holmes responding to fan criticism of *The Deadly Assassin*, and a visual effects feature on *Dominion of the Daleks*. The most intriguing however, is the 29-scene breakdown (count 'em) of 1974 stage play *Doctor Who and the Daleks in Space* to *Doorneday*, which, if accurate, seems as elaborate and as technically demanding as anything seen in the current TV series. **10**

"What comes across in all of the 1970s interviews is the confidence of everyone involved in making the series."

ABOUT TIME 2: 1966-1969

Edited by Stephen James Walker
Published by BBC Books

IT'D LIKE TO SAY THAT ABOUT TIME is the best series of books ever published on Doctor Who. Well – I'd like to, because it's almost true. Intriguingly and tantalisingly so. But not quite. As with previous volumes, what is presented is generally quite superb, but it's hampered by weak editing and fundamental flaws to the format which tries to do too much by encompassing critique and contextualisation (which they excel at) with reference guide (which has been done better elsewhere). Less would definitely be more.

The analysis and evaluation of the shows is still dazzling. After so many previous works over so many decades, the authors are commended for their new perspectives on old material. Take for instance the study made of Colonel Lethbridge-Stewart in the section on *The Web of Fear*, and the reasoned observation that this is a vastly different man from the familiar figure we later see commanding UNIT – in fact one more akin to the eye-patched horror we encounter in *Logan's Run*. The serial's title is stuff that you have to read. While not agreeing with some of the reasoning about the influences on each story, the energy and enthusiasm with which they are written inevitably makes them a pleasure to read.



In comparison to the previous tome, the authors seem to have a far greater affinity for the period under discussion (although the 1980s is still clearly the decade where they are most at home). From *The Swansong* in 1969 to *The War Games* in 1969, they offer some ruthless critiques, which at times seem rather brutal for the now fragile old programmes that were assembled when television was still developing – the episodes crafted as instant art, not built to withstand the repeated hammering of analysis. But the criticisms are true and well argued. And I still applaud the wonderful essays which debate subjects such as 'Old Doctor Who

End in 1969?', a beautifully reasoned 'What's the Timeline of the Twenty-First Century?' and even the more oblique 'What Do Daleks Eat?'

But the volume is entertaining more than informative, and just as you're admiring the sheer craftsmanship of the finished product, you suddenly have a little tinkling sound at the back of your mind where part of the work falls off and breaks because the argument or observation hasn't been showed up as securely as it might be by the facts. Trying to argue that 'underwater' is the 'follow-up to space' by claiming that *Voyage to the Bottom of the Sea* is what *Invader* *Alien* did after *Lost in Space* makes me wince, as did Robert walking into the sea in *Planet of the Deep*. Such items make me doubt the veracity of other parts of the text. The suggestion that William Hartnell appeared in 2 Cans is sort of erroneous fact in the volume which doesn't lead to anything, but the sections on 'The Lone' would sometimes have benefited from more flow room for greater clarification. Various factual paragraphs of this sort occasionally fall victim to a Chinese Whispers syndrome of something which somebody read years ago but didn't get chance to check out.

But the bottom line is that – despite their flaws – these books are immensely entertaining to read, present truly refreshing viewpoints and deserve to be enjoyed by a wide audience. **AP** **10**

"The wonderful essays debate subjects such as 'Did Doctor Who End in 1969?' and 'What Do Daleks Eat?'"



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All groups indices ≥ 1.0 were considered negative.

BIG FINISH

PRODUCTION Notes

RUSSELL T DAVIES
TAKES US BEHIND
THE SCENES...



FINITO TARDIS!

BUT... WHERE WERE YOUR SERIES THREE has finished! Owell! Darn! What's that? Cries of anguish from a certain Upper Boat where the valiant cast and crew have only just begun filming the truly epic events of Episodes 12 and 13. Ah, yes, well, it's Finito for me, scriptwise. There's many an edit and dub to come – no doubt accompanied by a good few argy-bargies and fits of constipation – but as far as my proper job's concerned, getting all 14 scripts in, then we're done it. (14 means Christmas + 13, we didn't slip in an extra special. I did try)

Except this time, it all ended far away from Cardiff. The last script meeting took place in Manchester. My hotel! On Monday 29 January, we had our last FX meeting, to look down the vaults for the final two posters. I'd gone back home for the weekend, and Phil had been visiting his parents in Leeds, and since the MFL team would have had to travel from London to Cardiff anyway, we diverted them, to the north. We wore cloth caps and cloaks and ate a Barnaby Rudge, to accommodate those soft southerners. BBC North locked us in a strange, dark room, with quiche, and no windows, which felt appropriate.

Now you could argue, this wasn't a script script meeting – all that textual stuff had all been done beforehand, notes collated and anguished over. Cue we lose Miffigan from that location, make more sense of Martha's speech in the vital S5k, remind the Headland scene? Etcetera. (And for tradition's sake, Episode 13, with

its very lovely title, contains the words 'Shakespeare', 'drumbeat', 'Japan' and the sentence 'A current of 58.5 kilowatts', plus a location cunningly hidden in the first paragraph of this page.) This final meeting, with the ever-patient Colin Teague, is the sheer blood, sweat and tears of making the CGI FX practically and financially achievable. It's horse trading! Swap you one of these for two of those. A Digital Matte Painting replaces a 3D model, but then the gift of extra CGI animation replaces a prosthetic, and so on, until the quiche is dry and it's done. I tell Marie from the

"IT'S OVER! FINITO! DONE!
WELL IT'S FINITO FOR ME
ANYWAY, SCRIPT WISE..."

MFL (who never gets mentioned enough, hello Marie) that I'm finished. She rolls her eyes, says, we're not halfway through. But the comment's lost in my insane laughter! I run home, type in the changes, the official Shooting Script is issued on Thursday 1 February. Bang on schedule.

Just in time to turn the whole thing over to you. We're letting go. It's your turn now. Series Three begins! It's yours!

If you're wondering, this launch date isn't arbitrary, it's been planned for, oh, ten

months or so now. The FX demands are so great, we need to plan our team mission quite well in advance – just a little bit ahead of Easter, this time, to try to miss some of those hot summer nights. Mind you, since that plan was formulated, Amy of Ghost and Doomsday then did brilliantly during the height of summer, but still, it's a plan.

I wonder, and worry, as it's my job to do so, do things relax too much? Is the existence of Series Three a mere commonplace event, a regular feature in the schedules, as opposed to the trifling of Series One and Two? We're planning stacks of publicity – but will things cool down, as everything must? Well, do your bit! To be reading this magazine, you must be a bit of a Doctor Who fan, at the very least. So go on, find ten people each, ten people who don't watch. And get them sitting in front of the telly on that Saturday night. Every Saturday night! No, seriously, do it. And then write in to *DWM* with their names, ha ha, go on! Clay, Tom, print a monthly page of recruits! No.2

Seriously though, we hope you enjoy it. Each and every one of us, on the team. That's what we make it for, so that you can sit down for 45 minutes, once a week, and be transported, maybe thrilled, maybe saddened now and then, maybe laughing out loud, at this hot, glowing chunk of Good Time in the weekend schedules.

For God's sake though, avoid those Runners. Yes, my annual warning. (Blimey, for the third time, who ever thought we'd get here!) But Runners are those little preview paragraphs in the press – usually at their word in the post papers, cos they consider themselves to be above mere narrative. If an episode ends with the sudden appearance of Nyssa jumping out of a Space Cake, the Runner will inevitably say, And there's a surprise of the Nyssa-confectionery-lord in the last ten seconds! Oh thanks! Beware them. You Have Been Warned.

It's time, also, to welcome Martha on board, and Freema too. Don't be there drawing up fanlists comparing her A Level results with Rose (actually, Martha would win). Just enjoy it! I remember the chameleon from Jo Grant to Sarah Jane Smith, both of whom I loved with all my heart, the transition was thrilling! But I suspect the whole world's become a bit more fanish and over-analytical since then. It's time to open your mind and your heart, and enjoy a really, truly brilliant performance, with plenty of surprises along the way. Welcome on board, you fine women. I love the both of you. And I don't say so often enough!

There! Done! Enough of me. Get going, find the TARDIS Ten! And good luck to all of us. Episode 13 was my 20th script for the show, and I swear, it's taught me one thing. That this programme is even more clever and wonderful and beautiful and dangerous and funny and brave than I ever knew. Doctor Who. Isn't it just brilliant? <3>

Illustration
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